

extcent

A zine for the hardcore eclectic

\$1 us • \$2 world

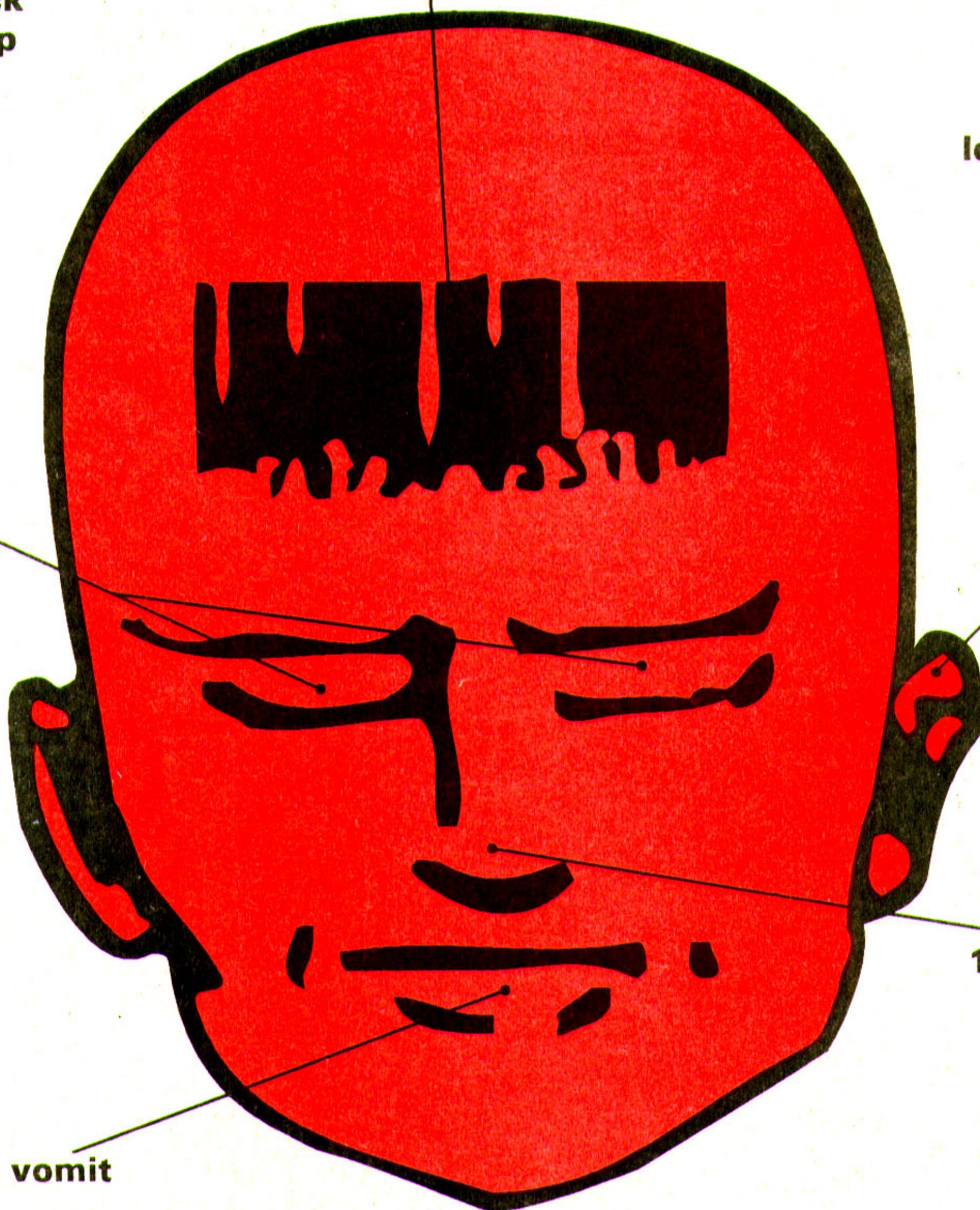
6

how to:
punk photography

melinda beck
& jordan isip

los crudos

10 mailorders
reviewed



vomit

INT

THE FAMILY:

King (of everything that's not marked):

John LaCroix

The Royal Court:

Anthony Pappalardo (king's worker of shit, funny guy), Steven Kim (token minority), Anthony Moreschi (driver and jester), Dallas Dave (reviewer), Chris Cannon (the oldest), Rob Schoor (drunk) and Alex K. (??).

Givers of gifts and Peasants:

Chris Cannon, Matt Barros, Jeff Shepherd.

Cover:

The King, of course.

Centerfold:

The King, of course.

Advertising:

1/6 Page (2.5x5")...\$15

1/3 Page (5x5")...\$25

1/3 Page L. (2.5x10")...\$25

1/2 Page (7.5x5")...\$45

Full Page (7.5 x 10)...\$85

Back & Inside Covers Call!!

Please send your camera ready ad (properly sized!) with full payment, man. We do not accept ads from racist, sexist, or fascist bum heads, major record labels, almost major record labels, kinda Indie labels, major indie labels, kinda major labels or from companies who's activities seem a bit shifty, as a matter of fact, if your not as diy as we are, then forget it!

Deadline For #7:

December 20th. Obey the deadline.

Distribution:

There were 2,000 copies made of this issue and you can get some from us or from: Victory, Very, Temperance, Contrast, Ak Press, Revelation, Blacklist, Moon Mystique, My Landlord Can Suck My Ass, Tone Deaf, Engine, K-Ball, Paper Mill, Active Minds, Bored Teenagers, Me First, X-Mist, Ack, Spiral Objective, and other fine operations.

Wholesale:

\$60/\$75 (world) Each (10 or more) So that's \$12 for 20 zines and so on. Please sell this at shows for \$1 and through mail order for \$1.50. Individual terms vary.

Contributions:

If it's one thing we lack, it's good ideas.

Catalog:

Back Issues:

\$1.50 ppd for the first issue, \$.50 for each additional issue. Add one \$1 for airmail.

Issues 1-3 - Sold Out

Issue #4 with Split Lip, Dave Smalley, Still Life, Farside Tour Diary, Tidbit Fanzine. (MRR's Zine Of The Month, March 95)

Issue #5 with Shades Apart, Deadguy, How to Silkscreen, more. Better than #4.

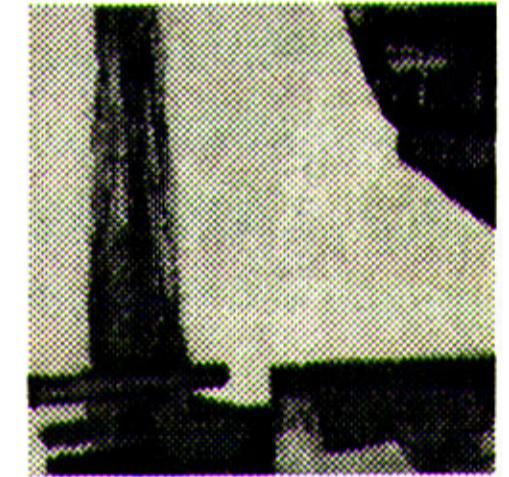
Shirts:

\$8 ppd each, Add \$2 for airmail.

Brand new! "Extent hardcore" (a nice Youth Crew design) and other designs.

Printed By:

C.T. Printing, San Gabriel, CA



SIX

extent

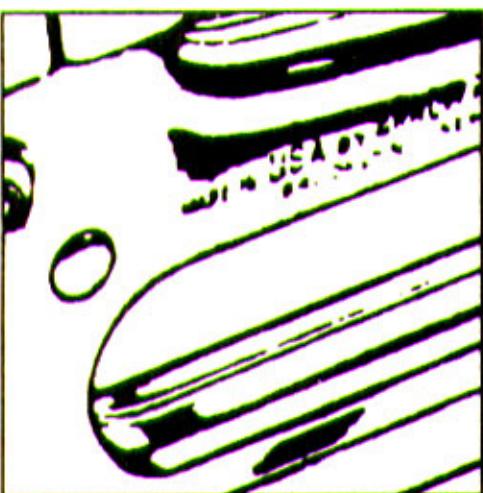
c/o John LaCroix.

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RO



Blah, blah, blah:

This is gonna be a sort of first and last words here.

It is the sixth time that Extent has tortured the hardcore world with it's existence. I added 8 pages, a better paper and ink, and an extra color. What more could you want? An even more improved layout. I moved, so we've got a new address, but the same phone number and there's more people helping. To top it all off, we started cracking down on our ad and review policy. Do you see Epitaph anywhere? We are trying to give more for a good price. Thanks for getting it again.

I hate to bring this up again, but there are people trying really hard to make a lot of money by selling out hardcore to the MTV generation. Don't support these people and please consider the reasoning by their underhanded attempts at gaining scene cred. They don't care what happens to us, the people who are involved and are breaking their backs to make something that we can believe in. Yes, there are bands that are playing great music. But, hardcore has always been a lot more than great music to me. MTV and Rolling Stone have never been included. More than ever, it's not even what the band says. It's what they feel inside. Nobody can read the minds of these people but it's more than easy to make a safe judgement based on their actions. Support people who care.

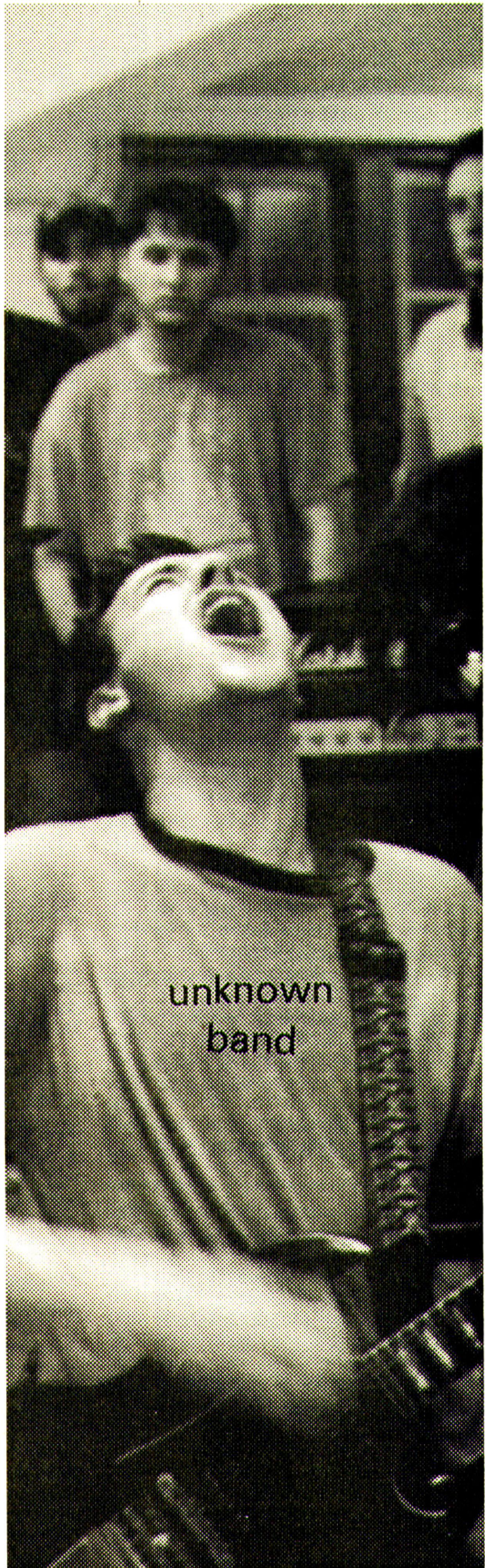
I spent some time in California this summer, and it was amazing. That's the reason for the delay in some mail and even the release of this issue. Life is hard sometimes, well, life is busy. If you think about it, living is pretty simple. #7 of Extent should be pretty strong and will be hitting the stands in about January. So, if you'd like to do anything, it'd be best to send it way before that time. EF always takes twice the time to finish.

Thank you to everybody who continually helps and supports me and the zine, especially my family and friends. Thank you publicly to everybody who made my trip to California extra rad: Rick, Erin, Justin, Andrew, Chris, Frail: Don, Brian, Erik, Derik and Mike, Kent, Lisa, Brett, Benchmark, Matt Average, Francisco, Popeye, Gameface: Jeff, Todd Phil and the other guy, Kukala, Matt, Greg, Brady, and all the other great people I met and forgot the names of.

Thank you,

John George LaCroix Jr.

King of the Extent Alternate Universe.



Record

Reviews

We accept any format for honest review. If different formats contain different programs, please send all formats which are different. All releases should be complete, otherwise it won't be reviewed. Don't bother with the promo bullshit. We try to be fair, and if your release isn't one reviewers cup of tea, we'll pass it on to someone who's cup of tea it might be. If nobody likes it, well, I guess your out of luck. Reviewers are: Anthony Pappalardo (AP), John Lacroix (JL), Steve Kim (SK), Dallas Dave (DD).

Antimony · Phantom Itch · cd

Double Deuce Records

The DC community pools its resources to give you the Antimony lp. This features X-members of Circus Lupus, production by J. Robbins and mixing by Ian himself. For a band with only three members, Antimony sounds very full. The music is much akin to recent Dischord efforts and is strongly based around very intricate guitar and bass playing. Not the most impressive record of 1995 but worth a listen. (Po Box 515 • New York, NY 10159-0515) (AP)

Asphyxia · Optimum Wound Profile · cd

We Bite Records

Layered Alternative metal that is very ambitious but not focused enough. Aspirations to be heavy but there is no aggression. A wise Krsna once said "insincere drumming" and that seems fairly accurate. (Po Box 10172 • Chicago, IL 60610-0172) (AP)

Bad Trip · Buzzy · cd

Wreckage/Zap Records

The Bad Trip boys got Wally to produce their newest effort and there is a definite Quicksand influence here. I've always had Bad Trip pride so even though this is nothing like the old shit its good for what it is. The music is less metal than the first lp and is more melodic and has a better groove. I am usually not a fan of this kind of post hardcore sound but the Bad Trip fun crew has won me over again. (451 West Broadway 2n • NY, NY 10012) (AP)

Bender · Music For Four Ears · 7"

Ringing Ear

Two short and very cutesy songs from this melodic punk three piece. Not unlike the bands on the same label, i.e. Doc Hopper, Sinkhole. Songs are great, but the lyrics aren't included. The singing seems easily deciphered, but I am too lazy. As soon as it starts, it is over. I don't like that. (9 Maple Crest • Newmarket, NH 03857) (JL)

Blindfold · World of Fools · 7"

Machination Records

Call me a sucker, but I really like the early 90s melodic mosh style. And I do enjoy this record. However, unlike their horrendous lp, Blindfold's new 7" really won me over. Nothing really original, but definitely really well done. I can't say that the vocals always do it for me, but I guess you just

can't always have it all, right? Some of the best packaging that I've seen in a long time as well. (Jeroen • Po Box 90 • Kortruk, Belgium) (SK)

Bob "Bondex" Johnston · 7"

Liquid Meat

This was my first introduction to this band. The record starts off heavy and never lets up. Male/Female combined vocals, melodic and crunchy at the same time. All in all, this is a great record and I hope to hear more soon. (Po Box 460692 • Escondido, CA 92046) (DD)

Bollweevils, The · Heavyweight · cd

Dr. Strange

Ever go into a restaurant that you hate and get only fries? Track 3 is the fries. Pretty good summertime pop punk. (Po Box 7000-117 • Alta Loma, CA 91701) (JL)

Cast Iron Hike · The Salmon Drive · cd

Big Wheel Records

4 songs on a cd seems kind of like a waste, but hey, the songs are a bit lengthy. Bluesy metal core with that post-hardcore, Quicksand-ish guitar sound. Very contemporary Boston sounding. Anyway, the recording is great and the songs are good. Though 4 songs on repeat could drive you crazy after an hour or so. So what if he sounds like the guy from Aerosmith? (Dicky Cummings • 2 Donald Street • Northboro, MA 01532) (JL)

Chelsea · We Dare · 7"

Weser Label

3 live songs of very good quality. Of the three, the best is We Dare (in German). Garage punk with maybe a little tinge of early crust. Pushing age thirty, black leather jacket without spikes type punk. Free sticker and pin. (Postbox 150 231 • 28092 Bremen • Germany) (JL)

Colossus of The Fall

Doghouse Records

Surprisingly weird and groovy rock, with that tinge of a hardcore/emo influence that gets it good reviews in zines like this. 2 songs. Awesome production. Yes, this is a good review. (Po Box 8946 • Toledo, OH 43623) (JL)

Damnation AD · No More Dreams Of Happy Endings · cd

Jade Tree

The things they did on this are not short of amazing. Almost industrial (in a Godflesh way), sludgy

tuned down metal shit like this fucking kills me. Complete with samples and melodic parts thrown in for good measure. Put on your boxing gloves and get in the ring, this thing will throw you to the canvas every time. Awesome production and insert layout. Good job boyz. (2310 Kennwynn Rd. • Wilmington, DE 19810) (JL)

Dekard · Just Plain Ordinary · 7"

Centrifuge

Two songs that are just too long for me. Fugazi might be an influence, but then again, I don't really know what I'm talking about. Fuck. (3215 Ira Hill Rd • Cato, NY 13033) (JL)



Disembodied · Existence in Suicide · cd

Furface Records

It's funny that Earth Crisis is reviewed below. As I search desperately to find a comparison, I am inspired by my own words. The Crisis is, yes, a very good example to base this review upon, but only in a "hey these guys could tour together type of way". In the right mood, however, I could really get into it. It doesn't sound too much different than what I have heard from what people have described as straight edge death metal hardcore bands. Not that I am saying that these guys are straight edge. From what little I know (which is very little) I can make that quick guess. Judging from the cd alone, I'll say that it is pretty generic but pretty well done. Don't ask me what this means, I don't know. (3401 Dupont Ave. S. Apt. #104 • Mpls, MN 55408) (JL)

Doughnuts · The Age of The Circle

· cd

Victory Records

Very Metallic Hardcore from Sweden. Plenty of metal, but not in the Motley Crue sense. The music is tight and heavy from these Swedish Straight Edge Females but the vocals sound a bit like Doro Pesch from Warlock and that is not good. Scary lyrics that mention graves, blood and exchange of body fluids. If I can put the vocals aside it won't be traded for a Venom Record. (Po Box 146546 · Chicago, IL 60614) (AP)

Earth Crisis · Destroy the Machines · cd

Victory Records

One of the best metal hardcore albums in a long time, reminiscent of Pantera. Tons of heavy, original "wall of sound" type riffs, and production in the 10 songs. I won't try to say what this band is about or believes, but they say a lot of things we actually might agree with (as well as some we don't) but maybe it's their choice of how they say it that people don't like. If you heard of some band called Vegan Reich from the Earth Crisis guy, you probably wouldn't understand why the "older kids" can't get into these guys. (Po Box 146546 · Chicago, IL 60614) (JL)

Enkindel 7"

Initial Records

Very rock sounding, I expected the modern emo rage style but was deceived. The vocals are very rough and don't match the music very well. Too rock for my taste but then again if it was more melodic it would be too melodic for my tastes, get the picture. (Po box 251145 · West Bloomfield, MI 48325) (AP)

Everready · Reinheitsgebot · cd

Liquid Meat

Super pop retro punk seems a bit trendy these days and it's hard to win me over man, but when the scene is dominated by "jerk off" boring fucking bands like Rancid and Green Day, it becomes easy quick to get into something a little closer to home. Yea, the fake almost drunk, almost from London voice got old several years back. But hey, they must have something going right for them. (Po Box 460692 · Escondido, CA 92046) (JL)

Fabric · 7"

Machination Records

The Buzz surrounding Fabric is well deserved. This is interesting because each instrument has a personality. Nice blend of melody and power and the packaging is great on its own. Only two songs but they are long songs so deal with it. (Jeroen · Po Box 90 · Kortruk · Belgium) (AP)

Faction · Collection 1982-1985 · cd

Goldenrod Records

Of all the Discography cds that I could think of to put together, there would be few better than this. 28 classic skate punk songs from a bunch of long out of print and rare as hell records, plus a few never before heard songs. The packaging includes all the lyrics, a listing of every show they ever

played, and some of their best artwork. A must for anybody interested in the roots. (3770 Tansey Street · San Diego, CA 92121) (JL)

4 · The Past and the Present · 7"

Goldenrod Records

Do you ever get records where you think, "Hmm... maybe if I play this on 45 rpm, it'll sound a lot better?" Well, unfortunately, this record is supposed to be played on 45 rpm, and my record player that could play at 72 rpm is broken, so I'm pretty much stuck here, eh? Okay, so that isn't really doing this record justice. It, like most of the other Goldenrod records I've heard has a really strange lo-fi sound that I find myself liking. It's pretty interesting Dinosaur jr.-esque pop with some technical Jawbox parts, if you can imagine that? (3770 Tansey Street · San Diego, CA 92121) (SK)

Game Face · A Day In June · 7"

Dr. Strange Records

The theme of this 7" is dealing with being in a band on the road touring but it's nothing like the Creedence Clearwater song Traveling Band. There are three songs on this and if you were smart you'd buy it. If you could express your feelings about being a kid without being corny you'd be thinking along the lines of Game Face. This record is cool because if you put it on it's instantly summer, no lie. Look for the new LP that will be coming soon. (BONUS: Todd's grandpa has no testicles. -JL) (Po Box 7000-117 · Alta Loma, CA 91701) (AP)

Hatchet Face · Vol.II · 12"

Figure Four

Anyone like Rorschach but like something a little more raw than their last LP? YES! I'm here. I also like the faster more straight forward stuff in the new high tech short song format. 15 song count and that Infest thing is going on here and there. They used to be bound. (35 Eliab Latham Waye · E. Bridgewater, MA 02333) (JL)

Integrity · Systems Overload · cd

Victory Records

So many bands aspire to be Integrity but the sad fact is that there is only one Integrity. Love em or hate em they have influenced a slew of metal hardcore bands and will continue to do so. Thirteen new songs and some demo tracks that pale in comparison to the new shit. Its cool that they included some older demo stuff but the new material is so much more powerful that it just kicks the old shit's ass. Nice hateful metal that doesn't pull any punches. Every one should embrace some metal and Integrity is a good place to start. (Po Box 146546 · Chicago, IL 60614) (AP)

Jasta 14 · 7"

Centrifuge Records

Finally, I get to hear this New England local band that people have been talking about. I honestly didn't know what to expect, so, using what I know and hear, I am forced to give a boring technical review, So here goes... A nice blend of emo/metal crossover with a nice melodic under

tone with bass playing that is certainly to be admired. There's 4 songs with a very good rough sound production. I think this is what that band from around here wants to sound like, what's their name?? Converge, I think. (3215 Ira Hill Rd. · Cato, NY 13033-9742) (JL)

Junction · discography · cd

Art Monk Construction

14 previously released songs, plus one unreleased. Sometimes heavy, noisy, D.C. influenced indie rock with a woman on vocals. Sometimes, a little Jawbox-ish. From song to song, this gets better and worse, then back again, but for the really good songs, and there are a bunch, it is worth it. (Po Box 6332 · Falls Church, VA 22040-6332) (JL)

Kerosene 454 · Situation At Hand · cd

Art Monk Construction

Kerosene 454 has always been an experience that I have enjoyed live, but for some reason, in recorded form, they just didn't do a whole lot for me. This record changes this trend, right from the opening groove in "Greener". Drummer Damen Zentek (ex- Glendale) adds a whole new dimension to the band, and it's apparent in the vastly improved version of "Intro". Nicely produced, without going overboard. (Po Box 6332 · Falls Church, VA 22040-6332) (SK)

Kluster · 7"

Outstanding Records

I don't know why, but I really like this. It's low tech and it has this klunky sound. It's got a good groove though, it's heavy and catchy. It's got lyrics and I think they mean something. Yea, this is good. Nice distorted bass and bad production. Only two songs. (8033 Sunset Blvd. Suite #847 · Los Angeles, CA 90046) (JL)

Leatherface · Cherry Knowle · cd

BitzCore

Thank you BitzCore, thank you. Stuck in your head type punk with scratchy vocals, the kind you want stuck in your head. Lots of great political lyrics. Leatherface is a talented band with not enough fanatical fans like I am now. I take em' over Jawbreaker. Dig the Marley cover. (Postfach 30 41 07 · D-20324 · Hamburg) (JL)

Lunachicks · Jerk of All Trades · cd

Go Kart

I always thought of the Lunachicks as the glam punk version of Motorhead. 16 songs that pretty much fit that definition just a little more 90's. If you ever liked The Lunachicks, you'll probably go for this. I just can't figure out why they still dress like morons, it's so cliche. (Po Box 20 · Prince Street Station · Ny, NY 10012) (JL)

**Mind Over Matter • Automanipulation
• cd**

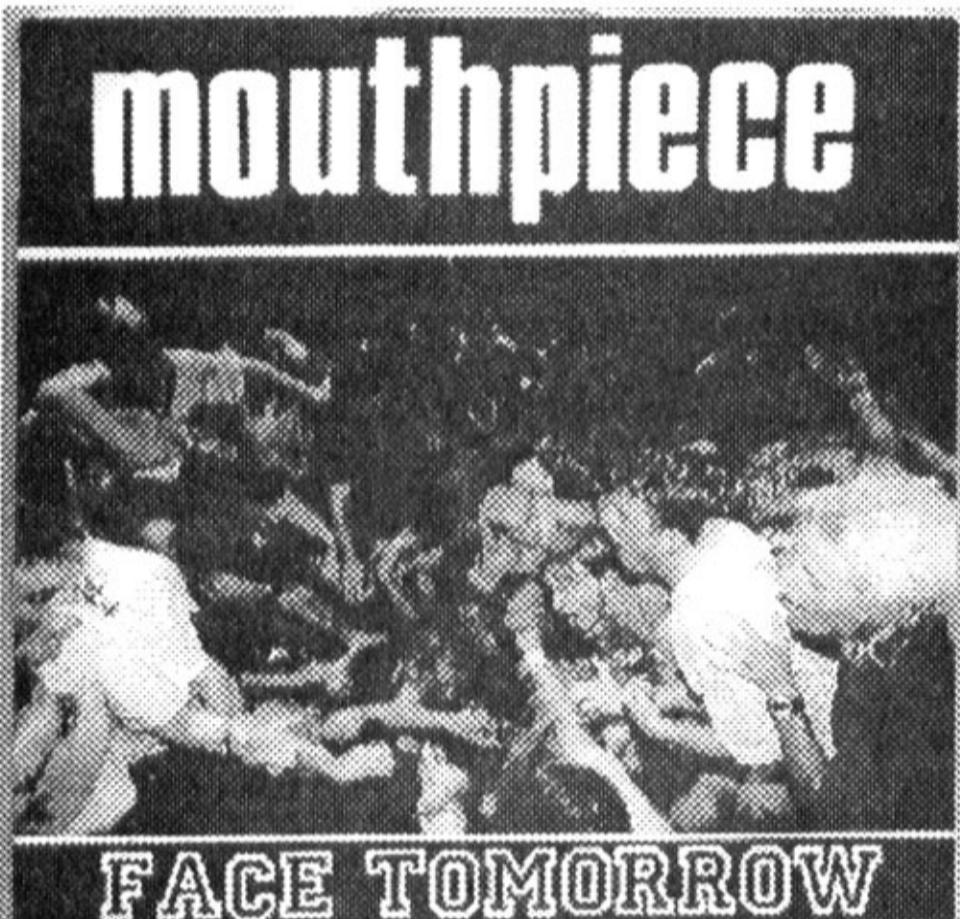
Wreck-Age

M.O.M. pound out, this time, 9 of their best recorded songs to date. Looking back on their first 7" it seems they've gone light years ahead. Noisy and half heavy, half melodic. This is something you probably need to check out. (451 West Broadway 2n • NY, NY 10012) (JL)

Mouthpiece • Face Tomorrow • 7"

New Age Records

Mouthpiece throw a little Dag Nasty influence your way on one of these songs and it sounds pretty good. The other three are straight forward hardcore which is a style of music which the world has seemed to forgotten. The song Face Tomorrow is the stand out, you even get some nice back ups. Get this record and when you're roommates/parents leave turn it up loud, take off your shirt, grab a shampoo bottle microphone and stage dive on your bed while you engage in some hardcore kareoke. One of the only non-emo, non-metal hardcore bands so check it out because hardcore like this is hard to find these days. (Po Box 5213 • Huntington Beach, CA 92615) (AP)



Naked Angels • Smiling In The Face Of Disaster • cd

Groovecore Records

The real hardliners are back with intent to kill in this world of pornocracy. Rob and the Angels are back with some very Alternative Nation sounding songs. Some of these are treading on the ground of pop punk. If this cd was a high school essay the teacher's comments would be: not focused enough, bad punctuation, and see me for a make up assignment. Sorry fellas, Rap didn't work, mosh didn't work, grunge failed and now pop punk has taken a big shit. Ska might be a good idea. (Po Box 7478 • Winston-Salem, NC 27109) (AP)

NOFX • I Heard They Suck Live • cd

Fat Wreck Chords

One time a few friends and I walked across the city in the pouring rain to see a NOFX show at a trendy alternative club (cause Epitaph put us on the guest list), only to find out that it was an early show and that they had already got in their

bus. I was bummed at the time. But really after hearing this, they seem flawless live, even drunk. I don't know if that's good or bad, but hey it's got rad songs (even one from Rudimentary Peni) and the quality is amazing, they went all out. (Po Box 460144 • San Francisco, CA 94146) (JL)

No Knife • Drunk On The Moon • cd

Goldenrod Records

This cd starts with a mellow intro into a clunky uncomfortable feeling riff that finally brings you into the hyper-active guitar driven indie rock that dominates the rest. A little of that DC-ish post-hardcore feel and strong vocals keep it going well. They've got their own thing, 10 songs. (3770 Tansey Street • San Diego, CA 92121) (JL)

Nothing Rhymes With Orange • s/t • 7"

Goldenrod

For some reason, this record reminds me of the band that plays at your junior high school dance after learning how to play their instruments three weeks before, and therefore, has this sort of sickeningly endearing lo-fi sound to it. But yet, hearing this record made me remember being in sixth grade and having this crush on this girl from Sweden; and having her be my first "slow dance" and stepping on her feet a lot. (3770 Tansey Street • San Diego, CA 92121) (SK)

Opposition • s/t • 7"

Figure Four

After a split tape with Dive and a split 7" with Ipecac, Boston's Opposition belt out six of their best songs to date. I must admit that I was a bit skeptical about listening to this 7", and boy, was I put into my place. The musicianship has vastly improved, and no longer gives that uneasy feeling that the band is about to fall apart present on earlier recordings. Present is a very Struggle-ish sound, however, Opposition aren't afraid to add some nice melodic parts as well.

I hope John doesn't notice that this record is missing. (35 Eliab Latham Way • E. Bridgewater, MA 02333) (SK)

Overwhelming Colorfast • Sourdough • cd

Golden Rod Records

Six Ringy indie rock songs one of which is a stones cover. The recording has enough dirt to make this more listenable than the many overproduced bands of this genre. After a couple of listens these songs started to stick in my head. There are some hints of Husker Du in here too and it works well. (3770 Tansey Street • San Diego, CA 92121) (AP)

Raid • Hands Off The Animals • cd

Victory Records

Hardline lyrics aside, Raid play some heavy hardcore that sounds at time s like a noisy Judge. This is a collection of all of their stuff, to the best of my knowledge. Raid was a hardline band, so they basically took a thesaurus and wrote a song about how if you eat meat you are going to hell

about fourteen times. Some of the music is cool, especially the older tracks which are less metal, but the lyrics are shitty. I'll leave hating people who aren't like me to the Jocks I grew up with in New Hampshire. (Po Box 146546 • Chicago, IL 60614) (AP)



Refused • This Just Might Be • cd

We Bite Records

This CD starts off with the Swedish Youth Crew yelling "We're Back". I am sorry but that's as wac as Ben Weasel's haircut. Anyways Refused sound like an 88 style band but with a little more metal. This is kind of like baking a cake and leaving out one little ingredient. It will come out okay but its just not right. I bet if you saw them live in Europe you'd come home with a sweaty shirt. (Po Box 10172 • Chicago, IL 60610-0172) (AP)

Rorschach • Autopsy • cd

Gern Blandsden Records

Friendly Mr. Tony, of Commodity fame, worked his Pasta eating ass off to make this fucker look beautiful. (Viva Italia my brother) Nice layout, photos the whole sha-bang. In a world of computer design misuse and abuse this discography looks better than a hot mom that you had a crush on in eighth grade. (and for the people who are ready to nail me to a cross for that sexist analogy please read the alternate review below) The full Rorschach collection on one compact disk format, sounds beautifully ugly. Rorschach music that will take scientists years to figure out so buy this and enjoy it chump.

(alternate) Friendly Mr. Tony, of Commodity fame, worked his Pasta eating ass off to make this fucker look beautiful (Viva Italia my brother). Nice layout, photos the whole sha-bang. In a world of computer design misuse and abuse this discography looks better than a hot dad that you had a crush on in eighth grade. The full Rorschach collection on one compact disk format, sounds beautifully ugly. Rorschach music that will take scientists years to figure out so buy this and enjoy it chump. (305 Haywood Dr. • Paramus, NJ 07652) (AP)



Samuel · 2 Song 7"

Art Monk/City Of Romance

Well, it's the sequel to "Lives of Insects". Once again, we're left on the corners of our seats awaiting every note, every change, every drum beat, every word. Do you like melodic original noisy indie-core with female vocals? You'll love this. Let it be known, that till date, you can't go wrong with Samuel. Okay, LP please?!? (Po Box 6332 • Falls Church, VA 22040-6332) (JL)

Schleprock · Out Of Spite · cd

Dr. Strange Records

5 songs+pop punk+good lyrics+nice melodies+skateboarding on the thanks list=Schleprock Schleprock=Good Music (Po Box 7000-117 • Alta Loma, CA 91701) (AP)

Scrog · 7"

Schematics Records

Here's another great band from Florida. Emo with an edge is how to describe this. The b side, Both Hands Open, stands out there. This record is so good it leaves me speechless. All's I can say is buy it, buy it, buy it, you won't be disappointed. (Po Box 291672 • Tampa, FL 33687) (DD)

Shades Apart · Save It · cd

Revelation Records

Shades Apart were making great melodic hardcore when you and I were asking our mom's if we could ride our bikes out of the neighborhood. I won't bother trying to explain this or compare this to other bands because it's a waste of time. This is just good melodic fast music that will become one of your favorites after two listens. They also sound powerful live so if you see their name on a flyer go to the show and have fun. The only problem is that they aren't emo enough, fuck they don't even make patches. I had a talk with them though and they are working on the emo factor; they all wear glasses and have beards now so it's okay to like them. (Po Box 5232 • Huntington Beach, CA 92615-5232) (AP)

Sicko · Laugh While You Can Monkey Boy · cd

Empty Records

"Touch me, I'm sicko" said the photocopied magazine cover that these chaps graced. It was included in the press kit. The moral of the story is that there's 12 songs. Even popper J Church, but not on downers, exactly like that, but better. Plain ol' awesome. Makes you shed a tear because summer is gone for another year. (Po Box 12034 • Seattle, WA 98102) (JL)



Snapcase · Steps · cd

Victory Records

Stop-start metallic hardcore that can cause even the most timid youngster to mosh it up. If you are into intricate heavy metal hardcore than this is the band to listen too, my friends. (Po Box 146546 • Chicago, IL 60614) (AP)

Split Lip · Fate's Got A Driver · cd

Doghouse Records

Check all the zines. Here's the band that you loved when you were supposed to and now you hate for the same. Rock and roll is ok and rock star accusations are merely that. They said they wanted to do more and different and they'd have to quit to do it. Apparently they have proven themselves wrong with this great release. Maybe polished, melodic and catchy music isn't your thing anymore. People who like good music should love this. I do. 8 songs, great package. (Po Box 8946 • Toledo, OH 43623) (JL)

The Stand GT · They're magically delicious · Cd

Top Drawer Records

"oh, they suck" Dave said when I informed him of the cd that had just come in. We argued a bit about the suck factor of most bands from live to studio and studio to live. Well, we didn't argue really. We might argue however, on the suck factor of The Stand GT on average performance. Surprisingly enough, I liked it. There's 13 songs all of good quality. Noisy at times, but pretty pop punk with... no lyrics? What? I fucking hate that. Anyway, fuck Dave, it's good. (1912 Franklin Ave. E. • Seattle, WA 98102) (JL)

State of the Nation · s/t cd

Revelation

Even though it's kinda catchy rock and roll post-hardcore, this new 10 songer does a lot more than just sit there, like their last record did. They sound better now and they do a little more than flaunt the bands they used to be in. Their cause is the Shoshone Defense Project. Great artwork and literature line the inside and out. Political lyrics are a plus, minus the "I am revolution" part. (Po Box 5232 • Huntington Beach, CA 92615-5232) (JL)

Still Life · Slow Children At Play · 8"

Rhetoric Records

Sometimes simplicity and honesty can create beauty. This record proves the point quite nicely. Three more songs by the California trio, done in their trademark and often-copied melodic style. However, unlike the double lp, the song structures meander just enough to be interesting, but not so much that you can't focus on what they're doing. I tried to study for finals listening to this record and couldn't do it. Add improved production and you have a pretty damn perfect record. Great. (Po Box 82 • Madison, WI 53701) (SK)

Stillsuit · Green Spock Ears · double 7"

Wreck-Age

About two years ago, a friend of mine played me a tape of a band called Standoff (different than the Crucial Response Standoff) and I literally cringed at what I heard. Now, a couple of years later, and under a new name, I was quite pleased with what this New York group had to offer. Stillsuit takes a lot of musical cues from fellow New Yorkers Orange 9mm, which sometimes gives a feeling of deja-vu, however, they manage to keep a driving intensity that their major label counterparts lack. The standout track here is "Opposition". While not completely groundbreaking, certainly, a pleasant experience. (451 West Broadway 2n • NY, NY 10012) (SK)

Tanner · 7"

Liquid Meat

There are only a few ways to describe this: sucky, like if They Might Be Giants were trying hardcore, and not funny. (Po Box 460692 • Escondido, CA 92046) (JL)

Threadbare · Feeling Older Faster · cd

Doghouse Records

Threadbare now has crossed the line that many of their metal/emo hybrid contemporaries have lied, cheated and sloganized their way up to. No, Threadbare have taken it the hardway. 6 songs, even if they aren't the most original, are sincere and speak louder than any petty childish ritual of stage movement and well rehearsed speech. To say the least, this is a band review and not a cd review. If you haven't figured it out yet, it's a good one. (Po Box 8946 • Toledo, OH 43623) (JL)

Threadbare · cd**Furface Records**

How many more times must I say it? 2 songs from their out of press single and another from their demo. Ignition and Hoover are just above the "better than the lp" mark Eat it up and ignore Anthony's review from last issue. See above. (3401 Dupont Ave. S. Apt.#104 • Mpls, MN 55408) (JL)

Tiltwheel · 7"**Liquid Meat Records**

Nice poppy punk with some cool guitar hooks. Almost good enough to make me want to drink coffee and think about high school relationships. They have songs in skate videos too so the skateboarding reference is apparent. Look for more good stuff to come. (Po Box 460692 • Escondido, CA 92046) (AP)

Transcend · Version 8.5 · cd**Doghouse Records**

What is this weird shiny silver record? It won't play on my turntable. Oh, I get it. I can't really remember anything about Transcend, even though, I have a few records. That I think is the problem. This almost funky metal rockish post-hardcore stuff, I can't really get into right now. Though, it's easily good enough to sit down and listen to a few more times. So, sorry Mr. Used Record Store Person, you won't be getting this one, not this time. There are 8 songs, which to me easily lives up to my standard of cost efficiency for purchasing a cd. The sound quality is very good and so is the package. Take a chance. (Po Box 8946 • Toledo, OH 43623) (JL)

Trick Babies · Player · cd**Go Kart Records**

Pop-Punk with some ballads thrown in. The vocals are what makes this kind of gross. The fast stuff is what you'd expect pop punk to sound like and the ballads are just forget it, it's not worth me even critsizing. (Po Box 20 • Prince Street Station • Ny, NY 10012) (AP)

Unbroken · 7"**31G Records**

It's nice to see bands that can progress, and it would seem that Unbroken's history on vinyl has been one of constant improvement. The two songs here are still metal, but perhaps more in a Struggle-ish way. Production-wise, it's better than life.love.regret, but I can't say that the guitar sound isn't a bit suspect at times. Yes, I love this record, and I can say this in light of the fact that my ears used to run in fear from Unbroken. (Po Box 178262 • San Diego, CA) (SK)

Whirlpool · s/t · cd**Revelation**

Just because they were in good bands before doesn't mean that this is good. Mainly, it's really really boring rock that has Rodney Sellars' vocals mixed way too high, and not enough of Rachel Stolte's. I thought that I was going to like this because I like Sensefield, but then I realized that Rodney was the one that wrote all the songs that I didn't like on the Sensefield record. My recom-

mendation is to skip this and check out Cold Water Crane, the other band that Rachel sings for. And enough with the hidden tracks already! (Po Box 5232 • Huntington Beach, CA 92615-5232) (SK)

Who Killed Bambi? · 15 Minutes Of Fame · cd**Self Released**

Very produced pop punk that doesn't fit into the Lookout or Epitaph mold. Some goofy lyrics, some serious lyrics. Some original stuff, some boring stuff. I think the thing that gets me are the vocals they aren't the greatest. Not bad but still drowning in the ocean of Pop Punk. (Po Box 656607 • Fresh Meadows, NY 11365) (AP)

Wizo · UUAARRGH! · cd**Fat Wreck Chords**

13 songs of just what you'd expect from Fat, except in German. Catchy as hell fast pop punk. I'm one of those people who has a hard time singing along in other languages. That's why it really bums me out that I can't sing along to most of these songs. The worst ones are in english. Very listenable besides. (Po Box 460144 • San Francisco, CA 94146) (JL)

Yuppicide · Dead Man Walking · cd**Wreckage/Zap Records**

I am the wrong one to review Yuppicide but I will give it a shot. The music is Metally H.C./punk with vocals that are similar to Negative Approach. I just can't get into this though. I am sure that most of you have already passed judgement on Yuppicide so I won't waste your time with my jaded opinion. The bottom line is that this bothers me in the same way that my Uncle who sucks at impersonating Elvis does. (451 West Broadway 2n • NY, NY 10012) (AP)

The Crown Hate Ruin/Karate · split 7"**Art Monk Construction**

After reports of a nocturnal reaction, Crown Hate Ruin's song actually got me wide awake and well lubed. The recording and mix didn't exactly give me an orgasm, however, I felt fine when I caught my breath. Then, Boston's, Karate surprised me from behind and made me feel a okay. 2 great indie rock tantillizers. Great package, very inviting. (Po Box 6332 • Falls Church, VA 22040-6332) (JL)

Fig Dish vs. Everready**Liquid Meat**

Fig Dish got me bopping around in seconds. I love poppy dork punk like this. I can't wait for a full length. Everready has a great song here too, and definitely worth a listen and a whole bunch of bopping around, maybe after I listen to the Fig Dish side again a few more times. (Po Box 460692 • Escondido, CA 92046) (JL)

Frail/Elements of Need · split 7"**Static Records**

Do you know how sometimes you get a split 7" and you love it so much that you're not quite sure what side you want to listen to first? Well, this is one of those records. I had heard a lot of good things about Elements of Need, but this was the

first time that I had listened to them, and all the things that I had heard were completely true. Soothing melodic parts that lull you and then kick you in the ass. Frail contributes two songs the best songs that I've heard from them in their unique Native Nod-ish sound. Great. (5 Evelyn Pl. • Princeton, NJ 08540) (SK)

The Jinkies/The Keenies · 7"**Justice Records**

The Jinkies play some very rock sounding music and much like myself they try to be funny but I think they are even worse than me. The Keenies play twangy Indie rock/Ska? Three dollars for this or two tacos and a refill-able coke, its up to you. (Po Box 980369 • Houston, TX 77098) (AP)

Metroschifter/Falling Forward · Acoustic · 7"**Initial Records**

Wow, this layout is slick. Looks real MTV-ish or something, and I suppose that it's probably an intentional thing. Well, it was nice to see that the bands wrote actual songs for this record and didn't just rehash something that was previously released. The Metroschifter side really reminds me of almost a Ride/Pale Saints style, complete with cello, and as a cellist, I have to give that the big thumbs up. The Falling Forward side, while well played, sounds way too much like Styx or something for its own good. Still, a 7" that would be nice to have in your collection. (Po box 251145 • West Bloomfield, MI 48325) (SK)

Queers/Sinkhole · Love Ain't Punk · Split 7"**Ringing Ear**

The Queers start off with 2 live songs from a local radio show. To say the least would be to say it was a disappointment. Sinkhole's side with Lerch and I Need Adventure was equally disappointing. I listened to this a few days ago (about 10 times each side). I can't remember anything except it was yawn material. The inside cover features a funny and accurate map of New Hampshire. Great bands, bad record. (9 Maple Crest • Newmarket, NH 03857) (JL)

So You Wanna Be Rock 'n' Roll Compilation? · v/a cd**Bitzcore**

29 songs from the Bitzcore library of bands. Most are pretty good. Quality on most songs is the same. Bands that stick out are: NRA, Alloy, Toxic Reasons and Flag of Democracy. 12 Bands. (Postfach 30 41 07 • D-20324 Hamburg) (JL)

Step On a Crack · v/a cd**Go Kart/Sound Views**

19 songs from a wide range of indie bands from the big apple. All of which create a good example of NY, unless you get pissed when people put out NY comps with bands that aren't really from NY. From Hell No to Deadguy to Neglect to Murphy's Law to The Hot Com Girls to The Wives to... Invite your entire group of eclectic friends over, put it on random and have a fucking party. Quality. (Po Box 20 Prince Street Station • Ny, NY 10012) (JL)

Fanzine

Reviews

Zines aren't supported like they used to be. Everybody's a critic... to many pictures, not enough pictures, too ugly of a layout, too nice of a layout. It's our turn now. Just for doing a zine you deserve a compliment, but, don't take it personal if I didn't like yours, even if your are one of those cool scenesters. Just because I say something sucks, doesn't mean it really does... I think. Support fanzines and the people that do them. Reviewers are: me, John LaCroix (JL), Anthony Pappalardo (AP), Steve Kim (SK).

Alphabet Threat #?

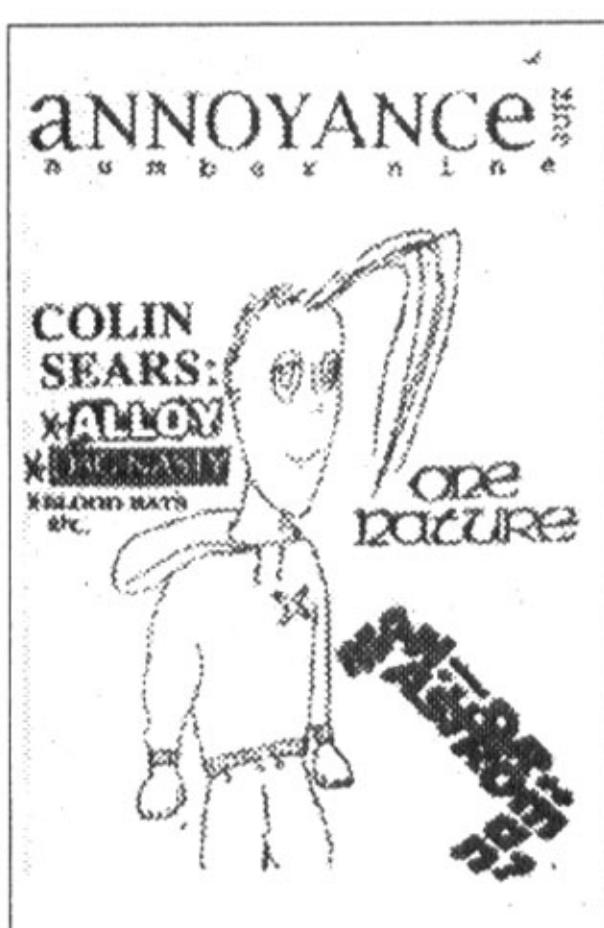
Tabloid · Newsprint · \$?

A good zine with lots to read here and a layout slightly inferior to Dear Jesus, or Fenceclimber, but still good. Very interesting and informative articles about militant groups, the una-bomber, the environment and more. Definitely worth whatever it costs. (1901 P Street • Sacto, CA 95814) (JL)

Afraid Of The Truth #5

Half Size · Copied · \$1

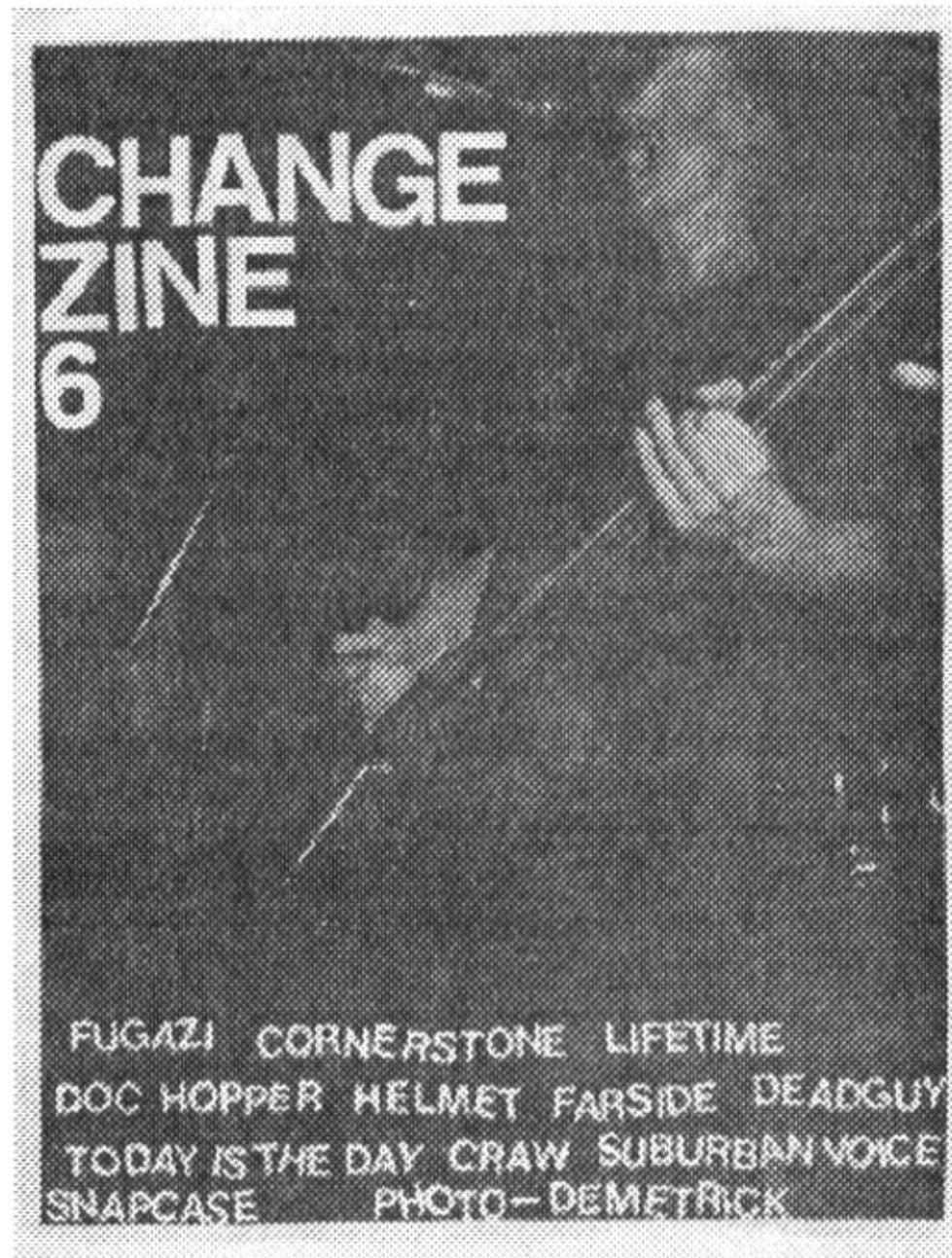
Another great issue that again blows me away, I don't know what it is, but it's got it. Fuck Fanzine personale. Excellent writing flowing from the heart, not from the ego. What zines of this type should be. (Johnny Roy • 362 Highland Street • Wethersfield, CT 06109) (JL)



Annoyance #9

Half Size · Copied · \$1

My roommate's brother makes this zine. But, hey, that doesn't mean I can't make fun of it. Well, it is an sincere zine with a good sense of humor. Hey, the kid is no graphic designer, but hey who is. Oh wait.. nah forget it. Anyway as much as my roommate, Rob, would like me to give this a sarcastic review, I can't bring myself to do it. Maybe next time. Colin Sears, One Nature and Man or Astroman. Wombats, bands draw them. (Vassar College • Box 3092 • Poughkeepsie, NY 12601) (JL)



Change #6

Full Size · Newsprint · \$2

I have seen this floating around many times. But never had the chance to read it through. I may be wrong, but this is probably the best issue yet. On that hip new format, newsprint. Lots of stuff inside including: Fugazi (an interview with the quiet one), Cornerstone, Lifetime, Doc Hopper, Helmet, Farside, Deadguy, Today is the Day, Craw, my home town zine brother, Suburban Voice's, Al Quint and Snapcase. Very cost effective, well maybe not for the editor. Very nice photos from the queen, Justine. (9 Birchwood Lane • Westport, CT 06880) (JL)

Charm School

Half Size · Copied · \$?

Alright, skip the bullshit, it's late. This is a good personal plus zine. Kinda personal and then a little more. The layout doesn't suck and the writing seems pretty good. Not sucky and just short of Whoopie! (Nina • 289 Western Way • Princeton, NJ 08540) (JL)

Chunklet #9

Weird Size · Copied · \$1

With this zine you really feel like you are getting something, it comes complete in a doggy bag. The, so called, "pet issue" kept me chuckling for some time. It features Interviews with indie-rock all stars about their pets (hilariously stupid), letters from pets to Dr. Noser, interview with Tortoise, zine reviews, show reviews and record reviews (in paragraph format). Great zine, looks nice. Gill Sans is a nice font, huh fuckers? (Po Box 2814 • Athens, GA 30612-0814) (JL)

Clean Sheets #2

Half Size · Copied · \$?

I'm a little rusty with my spanish so it's a little difficult to read this Brazilian hardcore zine. It's really a bummer because there really is a lot going on in South America right now, political especially. It has interviews with great Brazilian bands: Ack, Pinheads, Popping Tits, and Barneys and is a little better than legible (if it was in my native language). Spanish speakers, buy! (Caixa Postal 12986 • CEP 04010-970 • Sao Paulo-SP • Brazil) (JL)

Disenchanted #1

Half Size · Copied \$?

Ahh, the memories. When you see that classic example of the first issue. Still in high school, upset about that girl, straight as an arrow and not sure why... ahh. Thank god I made it through that shit alive. No voice is so quiet that it can't be heard. (5 Gregory Rd. • Chelmsford, MA 01824) (JL)

The First Step

Half Size · Copied · \$(stamps)

A cute little one pager dedicated to them damned demos that seem almost extinct these days. Bands from all over the world. It's in english and it's very open minded. Great idea. (Acts Of Defiance • BP #90 • 93270 Sevran • France) (JL)

Gratuit Pour Les Poulettes #0

Over Size · Copied · \$?

It's in Italian so I can't read it. It looks a little to dependent on low end computer programs. Short interviews with Down By Law, Youth Brigade, DI, Green Day, Atrox, Kina, D.O.A., Jawbox, No For An Answer, UK Subs, Cripple Bastards, Male. Lots of stuff. (Marco Capelli • Via Fara 2 • 24040 Canonica d'Adda • BG Italy) (JL)

Heavy Rotation #7

Full Size · Newsprint · \$1.50

Could this be a replacement for Factsheet 5? No, the editor just took this time to interview some of his favorite zine editors, plus some reviews and the usual. A little thin, but hey, have you checked the price of newsprint lately??? P.S. Extent #4 is featured on the cover. (Po Box 3204 • Brandon, FL 33509-3204) (JL)

Hellbender #90210 (issue 5)

Full Size · Copied · \$?

Interviews with Farside's Kevin Murphy, Slayer, Drowning Room, and a Murderer on death row. This is one of those zines that needs a lot of organization and a swift kick in the pants in the graphic area. Unfortunately, a lot of the content is lost in confusion of rip and tear and pictures of major label bands. Slayer interview could have been 1,000,000 times better as could the Murderer interview, though it was an awesome idea. Maybe this zine is for the locales. (Jason Horton • Po Box 547 • Vails Gate, NY 12584) (JL)

Jersey Beat #54

Full Size · Newsprint · \$2

54 issues, what do you think? Well, it's been consistent for a bunch of years. Comparable to Suburban Voice, yet a little more in touch with the smaller and newer. The DIY issue this is, providing info on demo recording, basement shows, running a label, and a bunch of other info. Interviews with people that "do it" themselves and band interviews with American Standard (one of my faves), Dogpound, Flatus, One Nature and Halo Boots. (418 Gregory Ave. • Weehawken, NJ 07087) (JL)



Just In Case #9

Half Size · Copied · postage

This zine is also a catalog for the mail order of the same name. In addition to the listing of all the merchandise they carry, are ads and reviews. The explanations are a bit kooky and the ordering instructions aren't for morons. (Po Box 944 • Canton, CT 06019-0944) (JL)

Lamb! #6

Half Size · Copied+ · 2 Stamps

Gravity type graphics and one beat to hell type writer fill this, especially with the full color cover, leaving one interested to hunt through and decipher. Non-music reviews a tour diary and some short articles here and there. For lack of a better term...ehhem...mild art fag shit, worth a quick look (4598 Mackall • S. Euclid, OH 44121-1850) (JL)

Lame #5

Half Size · Copied · \$.25

"Damn it! There is something going on in New Hampshire. Damn, Damn, Damn. I hate high school, high school sucks. I like punk, I hate alternative. Fuck Green Day," said the editor. But hey who could blame him? Not me. He's got the best intentions and he's doing something. That's more I can say for most people. An average first zine. (Chris Mess • 27 Riverband Rd. • Newmarket, NH 03857) (JL)

Open Phisted #2

Quarter Size · Copied+ · \$?

Only every once in a while do you see a zine in a small format that really works, and looks as though it was meant to be only that way. Only every once in a while do you see a zine that looks as though serious thought and effort went into it. Sometimes you read zines where the editors claim to be positive, but aren't. This editor doesn't need to claim anything, very positive attitude here. Sincerity is the key. Add a pretty nice look of digitized video stills and you've got a great zine. (Phil • 421 North Huron • Ypsilanti, Michigan 48197) (JL)

Outside Looking In #?

Half Size · 16 Pages · \$1

I don't really know what issue this is, but it looks like their first. Graphically, this is the bottom of the barrel. D in organization. F in effort. An interview with Shotfull of Denial, live and record reviews. Beginner, sorry. (17 Pinecrest Rd • Portland, ME 04102-1314) (JL)

Pocket Full Of Chump Change #1

Full Size · Copied · \$2

It's the typical high school angst type zine, even though he's in college. Yea, the layout is pretty bad and hard to read, yea, it is pretty goofy. Interviews with Ian McKaye, Sinkhole, Garden Variety and Pegboy. Zines always get better; always. Nice try. (Mike Snoonian • Box 903 Providence College • Providence, RI 02918) (JL)

Pot Report #29

Full Size · Newsprint · Free

It's about time I devote a few lines to the review of a local rag, Pit Report. Those native to the Boston area know what it is and those of you who are innocently reading along can probably tell be the rag's name, Pit Report, that it's gotta be quality and of course, intelligent. This issue is of course devoted to pot and the coming of the annual hemp festival, where hundreds of people come out every year to take an important issue like the legalization of hemp and reduce all it's valid arguments to "rock and roll, man, smoke

weed!!!!" Hence, when the hippies march, the Pit Reporters lead. Among the filler, endless advertising, and a few mildly entertaining articles, we find a live review of a "straight edge show" with only one straight edge band. In the review it claims that straight edge kids are "afraid of their own sexuality" and in a round about way that they were wimps. After all my 7 years of straight edge, I was informed of some facets of SXE that I must have overlooked. The review confirms the former allegations that some of their writers don't know a damn thing about what they are writing, and finally puts them on the ultimate platform of "what the hell are they saying". (Po Box 120905 • Boston, MA 02112-0905) (JL)

Plague #2

3/4 Size · Copied · \$?

Sometimes a bad copy machine and a sincere effort make the worst bed partners. Everybody who shows it gets an "A+", that's right boys and girls, effort. Anybody ever heard of it, this friggin kid just might have and that's good to see. Youngsters doing' something with their time instead of runnin around on the streets and painting walls and all that other mularky. Snapcase, Harry Wu and Food Not Bombs got this kids attention. A little Extent mis-quote but hey, practice always makes perfect. (Michael Haggerty • 655 Pilgrim • Birmingham, MI 48009-4616) (JL)

Rational Inquirer #4

Full Size · Newsprint · \$1.50

I can't really say what keeps me from giving this more than just a good review. It could be the combination of the lazy layout and the boasting of "going glossy". It could just bring me down to the fact that there is nothing that sets it apart from any other "local and then some" fanzines, or shall I say, independently produced magazines? If as much effort went into seeking out advertisers as did the general product. I could probably dig it. If you are ever in Florida, pick it up for free. Inside: Load, No Fraud, Spermbirds, Slavestate, Sleeping Dogs, Wake, The Merlons of Nehemiah and more. (2050 W. 56 St. • STE 32-221 • Hialeah, FL 33016) (JL)



Rendezvous With Violence #6

Half Size · Copied · Free

Well, I've come to realize that any zine done while working the night shift at Kinko's is bound to be horrible. Personal zines, in my opinion, usually are anyway. So, take your run of the mill per-zine done at Kinko's (in easily an hours time) add a bunch of "why I'm awesome and everybody else sucks" type articles written by a scumbag scenester thief boy and you've hit the nail on the head. Looks the same, feels the same, is the same, except much worse. Pure Bullshit. (can't find an address) (JL)

Retrogression #9

Full Size · Newsprint · \$1?

A zine by a guy who calls himself "Posi-Bri" that features tons of pictures by low key bands, an Interview with Sick Of It All, an immature mocking interview with Earth Crisis, ads, reviews, writing, etc. Two things I learned: Bri isn't very "Posi" and zine making ain't his thing, he's not very funny either. (104 Newport Ave. • Attleboro, MA 02703) (JL)

Shiner #3

Quarter Size · Copied · \$?

Sometimes I just can't figure out what the fuck people are saying in their poems. It makes me feel so stupid, like man, some times I just don't really understand things the way they are meant to be understood and that pisses me off. I guess the moral of the story (or review in this case) is just that this made me think. It's got some good writing and is a handy size for them subway rides. Lisa, cheer up. What the fuck?!? Hey, remember the ufo we saw? (Po Box 622 • Goleta, CA 93116) (JL)

Solidarity #1

Half Size · Copied · \$?

An idealistic, hippie punk type zine. An article about why you should "GO VEGAN!" and a little personal opinion about sucky straight edge kids. (beer usually isn't vegan) A little too thin. (Michelle and Tori • Po Box 720418 • Orlando, FL 32872) (JL)

Sound Off #6

Tabloid · Newsprint · \$?

Another one where it doesn't say how much it is. Anyway, this is a great newspaper that keeps us punk rockers updated on some political issues going on in the real world. Read it to stay out of the dark. Zine reviews too. (Dan Gatewood • 3432 S. 45th Street • Milwaukee, WI 53219-4819) (JL)

Star Wars #1

Full Size · Copied · \$2

Woah. What a cover. An honest zine done with a lot of effort, dedicated to NYHC. Lots of good, very clear, pictures of north east based hc bands. Interviews with Murphy's Law, 25 Ta Life, and Rejuvenate. I spotted Raybeez in more than one picture and to me that is a serious plus. Open minded and diverse. (32 Shadyside Ave. • Summit, NJ 07901) (JL)

Stifled #5.7/Rendezvous With

Violence · split issue

Half Size · Copied · \$?

Another good issue of Stifled by my good friend Jocelyn. Some might say, hey, this kid only thinks about sex. Well, that's what is important this time. Articles about various facets of sexuality and some fat stuff, and all my friends know how much I love being fat. Well written and almost flawless, except for the... ehemm... other half. Get Stifled fucker. (215 Elmore Ave. • Woonsocket, RI 02895) (JL)

Streamline #2

Half Size · Copied+ · \$1

An opinion zine, not ground breaking (or shaking) but at least a little gutsy. Mostly opinions, a quick Unbroken interview, and some pictures. (Ian • 3312 16th Ave S. • Minneapolis, MN 55407) (JL)

Taylor's Daughter #?

Half Size · Copied · \$?

Here's a good fed up with the scene, cynical, hate everybody, everybody hate, moaning and complaining type of personal zine, and it's local. Besides taking a few creative low blows at some people who I have equal animosity towards, there wasn't much worth thinking about after, well, except the article about Ru-486. Just because you try to be obnoxious, doesn't mean your voice is loud. Dropdead interview too. (Po Box 471 • Allston, MA 02134) (JL)

Trustkill #3

Full Size · Offset · \$3

There are a mere handfull of great zines out there, a nice backpack full of very good zines, about a station wagon's worth of mediocre zines and about a vfw hall worth of absolutely suck ass zines. I think if you wanted to look for Trustkill, maybe you should check that backpack, or maybe even your pocket. This got a little buzz going when it came out and I think that's rightly so. Yea, the layout can be that kind of generic Anti-Matter style, which I hate to death, but nice pages of good pictures and a wide variety make up for things. Doc



Hopper and Snapcase are interviewed and there is a bit on religion. Interesting. I hate Dom Casual, that font sucks. (23 Farm Edge Lane • Tinton Falls, NJ 07724) (JL)

Weight Of The World #1

Half Size · Copied · \$?

A zine that looks like many, and an editor with potential for more. Interviews with Martin (Los Crudos) and Jose (Swing Kids) and an article here and there. Story about the "abduction" was interesting and a little disturbing. (762 Upper James • Box 343 • Hamilton Ontario • Lc9c3a2 Canada) (JL)

Wire #8

Half Size · Copied · \$1

I reviewed the digital version of this last time and of course loved it. Here's the paper version and just short of the medium, it's just as good. As long as I can remember, freestyle bike zines have usually been quality, well, this sure is. Interviews with Royal Crowns, Skankin Pickle, Showcase Showdown, Sinkhole, and Down By Law, plus some local stuntsters. A loyal local zine. (37 Baltic Street Box 3 • South Attleboro, MA 02703) (JL)

Zips and Chains #9

Weird Size (almost full) · Offset · \$2

One of the better European zines I've seen in a while. A diverse selection of bands, pictures and articles. Bad Religion, Instigators, Jawbreaker, Fugazi, Growing Concern, MDC, Ivich, D.O.A. and Yuppicide are featured on the cover, but there is more inside. Definitely one to pursue. (Dario Adamic • C.P. 15319 • 00142 Roma Laurentino • Italy) (JL)

ZIPS & CHAINS



Babbling

The articles here are the personal opinions of the writers only, and may or may not be the opinions of the other people that help out with or support extent. Extent does not edit the subject matter of the articles, but in some cases may make suggestions and correct grammatical errors.

After all, this is our zine, not yours. If you got a problem, write a letter to the writer, care of this zine, or better yet, write your own damn article. Otherwise, fuck you.

Hey Pappalardo...

**SHUT
THE
FUCK
UP!**



It's Pappalardo again and my column this month won't have any relation to hard core again. Be patient with the emo beginning and you will find another story which I should shut the fuck up about. Thanks to Jason Hellman because he too underwent the Nu Wave Skatepark experience and agrees with weird Al that incest is legal there. Enjoy.

Walking, that's when I do most of my thinking lately. At my job I am not paid to think and I am barely ever alone. So I walk a lot and that is when I actually get to think. Boy am I a fucking genius. The point is that I was walking and you guessed it, thinking and all I could think about was how I bought some records and that I wanted to skateboard. After working for a few hours all I can really think about is doing something self-serving and fun. Then I started getting emo and thought, "Fuck all I do is skate and buy shit, I hope that's not all I am known for besides being a sarcastic bastard." For a moment all I could think about was the fact that one day I won't be here and all I will be is some smelly ass rotting bones in a wooden box. It made me remember my friend who died a while ago and how I remember him. I wasn't super close with him but I do remember one great fiasco that we pulled, so here it is.

A couple of years ago I was hanging out at this girl's house with some friends and Erik was there flipping out about the fact that he found a list of everyone in the Methuen High School's Marching Band's phone number and instrument they played. He knew that they were at the annual band party and that we could call up and fuck with them. It sounded like a good enough idea to me so I concocted a story and dialed the number. I was pretending to be Chad McCrae, a fictional character but one that probably exists in the local mall food court. Chad was about 23 had

a mustache with no beard, drove a camaro, and sported Z.Cavaricci whenever possible. Chad was obviously protective of his girl so he had to call the "pussy" in the band who played trombone and harass him for trying to pick up his girl.

So with the story in mind I dial the number and this drunk girl answers and I instantly yell "I am Fucking Chad McCrae and I am gonna kick ass until I can speak to the trombone player!" This freak ass girl is telling me to fuck off and that she is gonna kick my ass so I tell her that I am gonna come down there and shove a cheese grater up her fat ass if she doesn't put trombone boy on the phone. I do my best to play the part of the perfect Townie, I say guy a lot and mention that I am gonna run this bastard over with my fucking 68 camaro with a fuckin V8 engine.

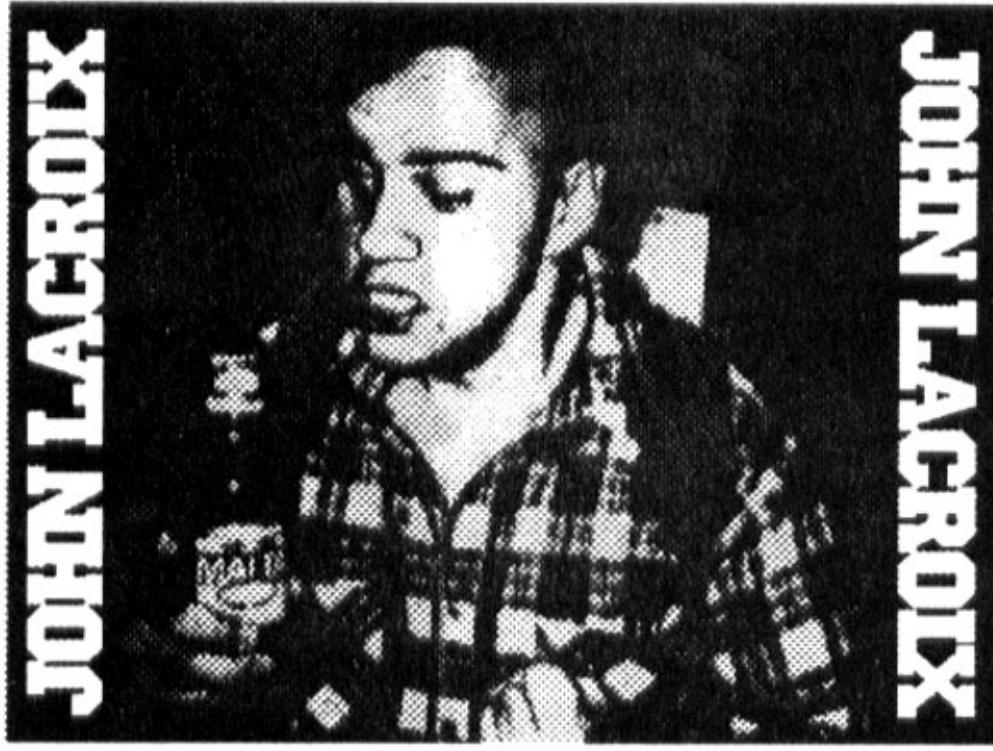
So trombone boy gets on the phone and I tell him that I know that he was lookin' at my woman at the beach boardwalk and that I am gonna learn him a lesson! Surprisingly enough this member of the school band is acting like a bad ass and tells me to come down to the party and settle the score. So I have my fun explain to him in full detail that I can beat the Christ out of his horn blowin' ass and ask for various band members by name and instrument. By the end of the call I had everyone in the band from the woodwind section to the percussion ensemble ready to fuck me up.

Erik persuades me to actually go down to the party since they would never expect it since there is no Chad McCrae. One of the girls at the house tells me that she has a full roll of film and that she could document the whole ordeal. Erik was freaking out bumping around the room like Rob Lowe at a Miss Pre-Teen America Beauty Contest so I figured we could try to pull it off, besides this house smelled like trout and there were pictures of the girl who owned the house and her friends all over the walls acting out fake lesbian activities and I failed to see the humor in them. Erik insisted that he would be Chad McCrae and that he had to wear a full afro wig and do a karate demo on there porch until they came out

We roll to the place two cars deep with the Dope Soundtrack Boomin' because the Dope Soundtrack is essential for any Hooligan Activity. As soon as the cars stop Enger is on the lawn rolling around yelling, "I am Fucking Chad McCrae, who is gonna beat my ass". Try and picture some lanky ass kid wearing huge blind jeans below the crack of his ass with a brass belt buckle, a flagman shirt and an afro wig karate kicking on your porch and challenging everyone in the house to a fight. I laughed the kind of laugh that when you try to stop and it gets worse until you feel like you are gonna puke up the whole Taco Bell menu. There are drunk girls at the door, Ten kids in the yard laughing, one taking pictures, and a kid with a wig butting his head against the screen door until he dents it. Eventually this old dude comes to the door and Weird Al decides that once an adult appears that the police must be around the corner so he yells "Fuck, the Cops!!"

I look around and don't see any cars so I swagger over to the car with my best gangsta limp while the other morons are running in terror to the car. I failed to see any urgency but everyone else did and I realize that if I don't hurry up these boners are gonna take off without me. I get to the car and Al is freaking out and they start driving off. I've got one hand on the door and my legs are dragging on the ground. All I could think was that if this fucking dip shit runs over my legs I am gonna punch him in the teeth, even if its from my wheelchair. Erik yells at him to stop and I get in and assess the damage: I torn pair of extra large Big Deals, I ripped 2XL Kelly Bird Shirt, and a hip that has plenty of rocks ripping into my skin. Of course I am cursing the fuck out of the driver for being an utter moron and yelling at Al for reaching a new level of mental insubordination, I should have looked at the destruction of my gigantic clothing as a blessing.

Our next move was to inform everyone of the Chad McCrae incident. Each time I told the story I tried harder to not seem like a chump but the end result of the tale is that I ended up with some nice scabs and got to imitate the Fall Guy. The point is when I think about that night it sums up Erik: hyper, funny, and just plain nice. I don't instantly think of the dumb shit he did just think of some kid who was into imported Godzilla movies with bad overdubs and watching porn while his mom was in the room. I just remember him as a fun kid



#1

Now it seems, that any band on a label can tour Europe and be successful. But, what is really sad is that it's not as easy for a band to tour America and do that well, no matter how big the band may be. So why is this? My guess is just that European people care a little more. They make the effort to come to the shows because it may be the one and only time they will ever get to see that American band. Maybe we just take it for granted that we'll get the chance to see Band X several times within their lifetime. Well, the kids in Europe don't do that, and I think that's awesome. In fact, there's a lot I really admire about the European hardcore scene. I really think there is a lot to be learned from the way things operate in Europe and places that aren't North America.

Europe itself seems like it would be a good time. Touring, meeting people, playing for tons of kids, seeing historical places, art, culture, music, scenery... Of all the reasons I could ever think of to tour Europe, money has never even come to mind. Of course, the same goes with touring America, but even if you did want to make money touring in America, it probably wouldn't happen. Call me crazy, but it seems that this is one of the major reasons why a lot of bands are touring Europe today, bands that do not even play locally in America. What was that reason again, you ask? To turn a profit, money. Take a band like No For An Answer, for example, they did a reunion tour in Europe, but would never do the same in America. Simply because it would be too difficult and it just wouldn't be cost effective. For No For An Answer to tour America, even though it's cliché to say, they would have to care about "the kids" and they would have to at least care about the band. From the evidence, it's probably safe to assume that they don't. Dan always said he wanted to make a living off of hardcore, and I'm sure they (and he) made a ton, just on T-shirts. I thought it was a little funny that he just sold the rights to all his stuff to Lost and Found. The profits potential from represses, especially in Europe, is amazing.

Brian Zero talked, in his last MRR column, about how the European kids are so hospitable to American bands, yet there are many great European bands that have never been offered to set foot on American soil. That was an interesting point, and it seems to me, that the American attitude has been programmed into the personalities of many American hardcore kids, believing

that American bands are better than European bands. It amazes me, and sickens me how many people, like Dan O', believe that European kids are an easy sale or that you can easily trick them into believing that you are there because you care about them and the music.

Touring Europe is just too easy and the bands are treated too well. Like you really need a bus?! Yes, that's right, when a lot of bands tour Europe, they tour in a bus, with a crew...just like the rock stars do. I'm not really sure, but I don't think all the extras are necessary. Bands, and the people that front them want to be so "punk" in America, with a run down rented van and a box of T-shirts, and then go to Europe and be fat rock stars. So, it's all too easy of a decision for a band to get back together and tour Europe just for the money and a free vacation. Unfortunately, the kids are the ones who suffer. They pay high door prices and have to see the bands arrive in buses. In my opinion, the kids are missing what a hardcore band is. However, when you only get to see that band maybe once in a lifetime, and it was a normal experience, you probably wouldn't mind. This double standard is altogether too hypocritical and the kids need to let the bands know that it's not ok. Somebody once said, "don't play for us, if your heart's not in it."

#2

Here's a funny story. I was in Taco Bell with Heather on a Sunday evening. We were just minding our own business when a guy (we'll call him Frank) walked in. Frank made his dog (we'll call him Fluffo) to wait outside for him while he went and got some food. The Bell was pretty busy at this time and the line was long, Frank had about a 15 minute wait, and of course, so did the dog. Fluffo was a mutt Labrador, I think. One just like I used to have, and he was probably just under a year old. Happy dog I think, then again what dogs aren't?

The first time a big group of people came in, Fluffo figured out how to wander in with them. Well, it just so happened that the guy didn't want to hang out, he wanted burritos. So to show Fluffo, he punched him a few times, yelled at him, slapped him and then dragged him violently out the door. Heather and I, as well as many other people there, were a little disturbed by the act, but hey, what could we do?

Heather and I went on eating nachos and Dr. Pepper. About 3 minutes later, however, Fluffo (he's the dog) wandered in again. Fluffo decided that he'd just hang out with us for a while instead of bothering Frank and making him lose his place in line. Well, I guess Frank didn't like this, because he was mad. He came running at the dog looking as if he was going to act violently again. So, as quickly as I could, I said something like, "stay away from this fucking dog!", but he grabbed him by the neck and hit him. As quickly as that happened and before I knew it, I had punched him as hard as I could in the side of the face, knocking the dog loose and knocking him, as my mom would say, on his ear, and into the door where his glasses had

fall off. When he got up, he nervously asked me why I had done it, but I really had no explanation except, "you don't treat your dog that way", he replied with, "I'm just trying to train him". Luckily, he didn't try to hit me back, because a fight in Taco Bell wouldn't be too cool, in fact, he kept a safe distance.

The weirdest thing was, I thought I was against that sort of thing... violence for violence. But actually, what I learned was that I am not. Well, at least not totally. I know that sometimes there is a reason to fight. Obviously, punching people out is no way to prove a point, but when you see something like that, you just can't let it go. So to stop something you know is wrong, sometimes violence is the only way. By threatening violence or just talking shit to state your case, your only doing harm. That's why Hardline never changed anything, except for changing a bunch of kids into so-called militant vegans with Hardline Records tattoos. And then there are groups like Earth First, because everyday, they go out and stop this shit in the field, when now is the only time it can be stopped. But, they always come back intelligently and with words and literature to back up all their actions, to try to stop it in the future.

That whole event was just a split-second reaction, without thought. Unfortunately, I didn't think to take the dog home with me or call the cops or do something that would prevent it from happening again. I didn't even explain to him what he was doing and why it was wrong, and he may never know. See, that's the problem with violence, most of the time, it's thoughtless and even though it stopped what was going on then and there, there needs to be a lot more than just a punch in the face to make it stop forever.

#3

A lot of shows these days are being held on the floor, and I think it's cool that people don't want to separate the band and audience, however, at many shows, like the Columbus festival, it just didn't work. You see, the stage was invented for a reason, to elevate the performance making it more visible to the entire audience. When a band is on a high enough stage, everybody can see. But, in Columbus, the only people who could see were the ones in the very front, most of these people were friends of the band, people with cameras, or people who waited there a long time. In Dayton, not only were there a lot of people there making it hard to see, there was a few good rows of people standing on chairs. I think this can really be alienating to a lot of people, especially short ones, people in wheelchairs or on crutches, or people too shy to push their ways to the front. I think all the intentions are best, however, at big shows, it doesn't always work out and it just isn't fair to everybody. Bands, just something to think about next time you play a big one.

Supersonic noise by the one and only:



Lets play this game, shall we? It's called "throw the last decade into the trash". We'll keep the accomplishments, keep the good memories of the shows, the kids, and all of that, but as for everything else, BAM right in the garbage. Fuck the hardcore/punk/oi/straightedge/hardline/riotgrrl/whatever factions that we have going. Fuck the game of dress-up that we play, fuck it all. Because it's 1995 and we are in a state of emergency. We have tons of kids running around thinking that they are going to be able to squat forever, that some firestorm is going to run down and purify our souls, that skinheads are going to be the army of the future, that truly all animals will be free, and so on. These things are nothing more than pipe dreams and I figure it's reality check time.

Okay mccabe, so you're telling us to toss my boots, my baggy jeans, my chokers, my hair dye, and my vegan power shirt and so on in the trash, but why? What have you got planned?

Easy. I don't think I am going to be the first person who came up with this idea, but damn whoever did should get a pat on the back for sure. The underlying of everything related to punk rock has to do with revolution. fighting the grand ol' "system", and sadly, I truly feel that we kids have strayed away from that so far that we have become nothing more than fighting ourselves. We have our fashions for the faction, we have the great merchandising of our youth thanks to clever t-shirt designers and MTV, and we have the gossip that keeps it all flowing. So instead of concentrating on those pipe dreams of ours, lets concentrate on something else. Something bigger than us, something more important than anything, something rather simple: life.

Why do we waste time imprinting our ideas (such as sxe, skinhead, etc) into most impressionable youth between the ages of 13-22 for them to go to college or grow up and wind up throwing it all away for a car and a house and a wife in the suburbs? Why do we waste the time? It's not worth it to have to constantly train the new kids while the old kids are trying to pull rank and so on and it winds up that everyone loses the true message and winds up playing scene politics.

So yeah, fuck that. What we need right now is a revolution and we need a revolution that we can stick with no matter where we are, who we are, and how we feel. We need a revolution of life and we need to get back on track. We need respect. Respect for ourselves, for each other, for everyone; no matter the color, the gender, the species. We need to show the 'system' that we

are an underground force, that we are youth personally empowered and we can create and live and possibly even eventually provide a good long lasting example for the new kids. Now don't get me wrong, I am not talking about making some sort of new religion or some boy scout troop. We still have to be angry, we still have to be pissed and we need to get some of that 'fear of us' back into things. We don't even need to call it anything. We just need to start 'living' in the true sense of the word. We can still care about the animals, we can still say fuck you to drugs, and we can still have pride BUT we don't have to dress any part, buy into some little army or anything else besides just living the best we can everyday. seems pretty simple doesn't it? Seems pretty easy? It's not. It's going to take a lot of time and it's going to take a lot of effort not to fall in the traps. We need to become a revolutionary underground, a true alternative and we need to spread these ideas amongst us all.

It's not going to be easy and it's not going to happen right away. It's going to start slow but it can start today. It can start when you decide. So live life, look at the world. Experience everything, and most of all, never forget anything. Revolution now. Long live the Cult and the Strikeforce of Philadelphia.

all the people were cool and were ready to trade cards or help you out. Ask around I'm sure a lot of the people you know play magic or have an interest but don't want to admit it.

The basic premise of Magic is to buy or acquire some cards. Those cards include spells and land. You then create a deck of no less than 40 cards and try to kill your friends and get them pissed at you. First you draw 7 cards and try to get as many spells out as fast as possible. You tap (tapping is the act of turning a card sideways, sounds cool, huh?) land to release the MANA (magical energy) they contain, with that mana you cast spells like summoning creatures to fight for you or direct damage like lightning bolts. It does get a little more complicated, because each individual card has different rules, and there are over a thousand cards, including the basic series and all the expansions, including ICE AGE, THE DARK, ARABIAN NIGHTS, LEGENDS, FALLEN EMPIRES and CHRONICLES. You really don't need a lot of cards just enough to play with. Magic is great diversion for stress release and a little escapism, give it a shot. Oh, yeah, you also play for an ante every time, so actually win a card when you win (this also the source of much aggravation, but that's how the cookie crumbles). I am in no way the foremost authority on Magic but John asked me to write for him. I will be starting a forum here for Magic and if you want to tell me some combos, news or just need to talk to someone, drop me line C/O Extent Fanzine. IF YOU PLAY MAGIC I LOVE YOU!!!!



Ever run out of things to do? Does T.V. have a hold on you? A hobby is just what you need, and that hobby should be Magic the Gathering. If any of you remember playing role-playing games (and enjoyed it that is!) in the glory years of JR high or in my case on into college, Magic can bring that fun back. A completely portable and semi-inexpensive (if you don't go nuts) system which doesn't rely on a vast library of rule books and modules. All you need is about \$15 and some willing friends (who also have about \$15 each) and you can have your very own MAGIC THE GATHERING NIGHT!

This may sound dorky and uncool, and it sort of is but who gives a fuck. The truth is, though, people of all ages play, from the 10 year old kid whose parents support their habit to the parents who support their own habit. I played in a tournament once, and there was fathers beating their sons (and most everyone else) and boyfriends getting beaten by their girl-friends it was a very weird scene, but



Jeff Shepherd is a prisoner in Dayton, Ohio. He wrote a long letter to Extent asking about contributions, and along with this letter he included an explanation of his situation and a few samples of his writing. Due to the time restraint, we couldn't write back to have him write a formal column, therefore, here is a part of his letter along with one of the samples he sent. Write to Jeff in care of this zine, for now.

John,

Hey, I've got something to get off my chest! Your E.F. #4 is a great fucking zine. I'm writing you from a prison in Dayton, OH. I've got a little over a year in on a 4-10 year sentence. I'm in here for a attempted felonious assault. I was really fucked

up on alcohol, when a guy pulled a knife on me, in reflexive retaliation, I kicked the knife out of his hand and punched him a few times. This is basically the reason I'm here, besides getting arrested while I was out on bond for the sales and delivery of cocaine in Daytona Beach Florida.

I wrote this essay for college, it's an essay version of the few weeks before I came to prison. My friend Gerald is portrayed as my brother, he's really just my best friend (the closest thing I've got to a brother.) Also, I left one of the guys that went to Florida with me out of it, because the guy stole all my clothes while I was in jail and sold them. You can print this or just read it to get an idea of how I write.

"The legendary city of Daytona Beach, Florida," I say with admiration even though the city is not as big and beautiful as I expected. Daytona Beach does have its good points, such as long sandy beaches, voluptuous women and hole in the wall bars. It's a hot summer day. My older brother Gerald and I are somewhat groggy from the previous night of club hopping, beer guzzling, and sessions of pot smoking.

We are about to sell our last bit of cocaine before we bought some more. "I'm not going to sell anything outside!" I state with assurance to the musty smelling prostitute before me. Me and my brother have dealt with her before but, we were not about to make a sale to her so-called-date in broad daylight. "I'll do it," announced Stoney. Stoney is a street hustler we met our first day in Daytona Beach. He's an older man, maybe early forties whose appearance greatly resembles Charlie Manson. We give Stoney the cocaine and wait in the back bedroom of our hotel room for him to return with the money. A couple of minutes pass, then me and Gerald hear an extremely loud "thud." I look at Gerald's confused expression as I hear several voices simultaneously shout "Police, get on the ground!" Everything seems to go into slow motion, as I see the officers come into view heading towards us. The police are dressed completely in black with bullet proof vest and nine-millimeter guns pointed directly at our faces. In all reality the television show "Cops" flashes in my mind, along with the Bad Boys, theme.

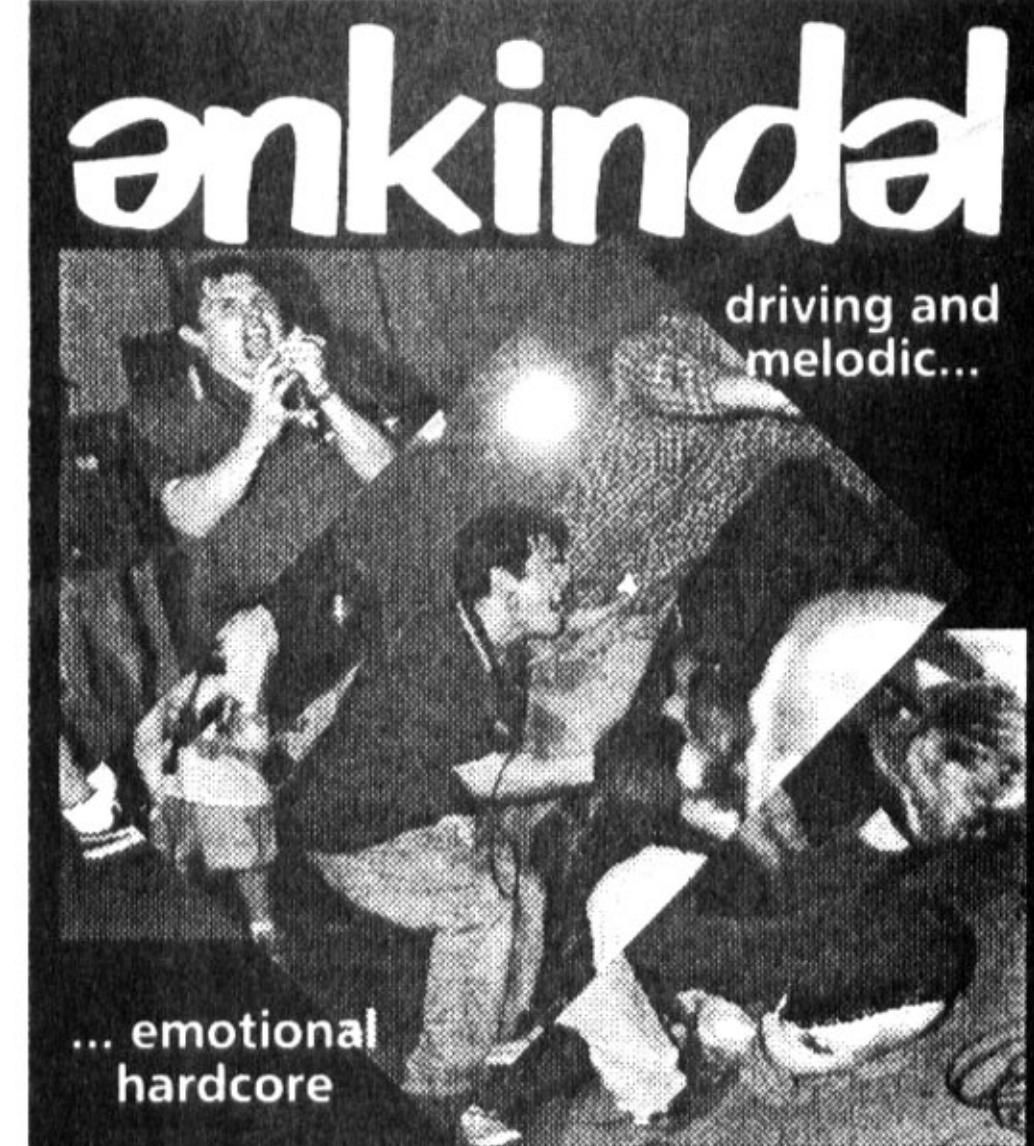
I awake the following morning in the Volusia County Jail on charges of possession of cocaine. A million thoughts run through my head. I'm over a thousand miles from home in a Florida jail cell for selling cocaine. As I wonder what cell my brother is in, I come to realize the influence of my brother (whom I have idolized since I can remember) is to blame, but I can also blame myself for not having the courage to make my own decisions. The anger boils inside me as I recollect the event that brought me to Florida a few weeks earlier.

After having finished up the last few beers of the twelve pack that my brother and I had spent our last five dollars on, we decided to go to Tiffany's bar. (The only place we can go to get free drinks.) Tiffany then greeted us at the side door of the bar, with a twelve pack of premium bottled beer. Six beers later, Tiffany was finally off work, and in an agitated mood as she stated, "I hate this damn place!" My brother being the spontaneous person he is says, "What's keeping you here?" There was a silence briefly, then my brother shouts, "Road trip!"

In less than two hours, Tiffany came up with eight-hundred dollars. I asked my brother, "Where are we going to go?" He then replied, "Florida, The Sunshine State." I then said "Where are we going to stay?" My brother then looked at me with his bloodshot eyes and said, "Who cares, we have eight-hundred dollars!" So the three of us were packed and on the interstate within the next hour.

The three of us drove in shifts. I was asleep on the final shift, and awoke to warm weather, palm trees and the city lights of Tampa Bay, Florida. We drove to Clearwater where Gerald's friend, Billy, lived. Billy had a one room apartment, so he couldn't let us stay. So we drove to St. Petersburg, Florida, got a hotel for three days, and went to sleep. The next day Tiffany's mom was knocking on the door. She came in and took Tiffany and Tiffany had called her mom while we slept. So my brother and I were stuck in Florida with about six-hundred dollars, two days left on the hotel, and no transportation.

Two days later there was a knock at the hotel door. Ten minutes passed and we were on the streets of St. Petersburg, Florida. We blew six-hundred dollars on partying in two nights. Now we have more luggage than we can carry, no money, no car, and no where to go — until I remembered a girl named Jennifer in Daytona Beach, Florida. I called the operator and got Jennifer's number and called. She picked us up four hours later in the same spot we had been all day. She drove my brother and me back to Daytona Beach. Jennifer bought us a room at a cheap drug-infested motel. That was the last time I saw Jennifer. Once again, Gerald and I were about to be homeless in twenty-four hours until we observed our neighbor in the room next to us making drug deals. The next day our neighbor set me and Gerald up with a little cocaine to get started. Two weeks later I am awaiting trial and a possible prison sentence. Three weeks passed in the Volusia County Jail. I was arraigned in court and the charges were dropped on lack of evidence. I have never felt so lucky in my life, so I took advantage of it. I called my parents in Hamilton, Ohio, and within twenty-four hours I was home on the couch watching television thinking about the lessons I learned. "I will make my own decisions, about what's best for me! I will never do anything spontaneously without thought or some preparation." The most precise lesson I learned was, "There's no place like home!"



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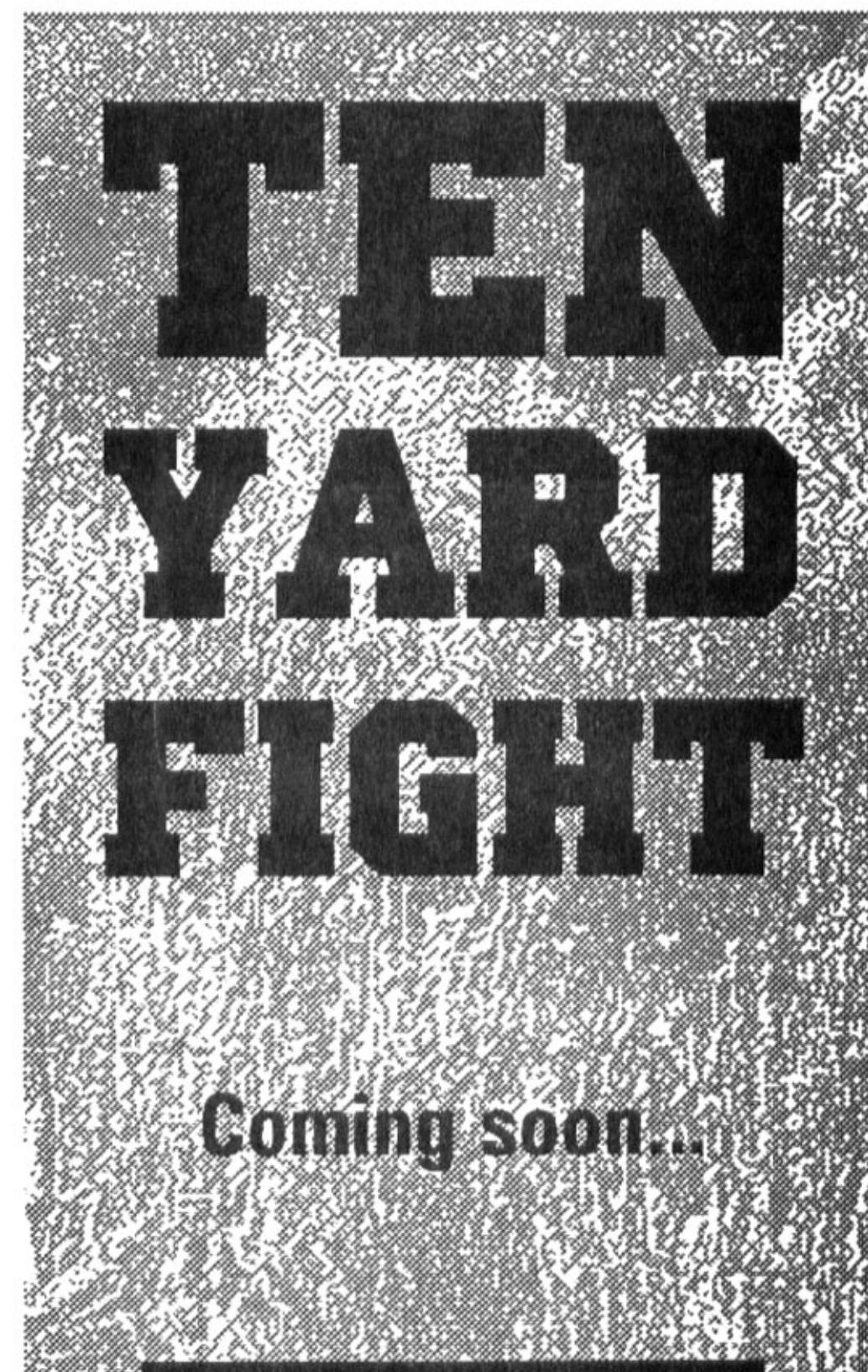
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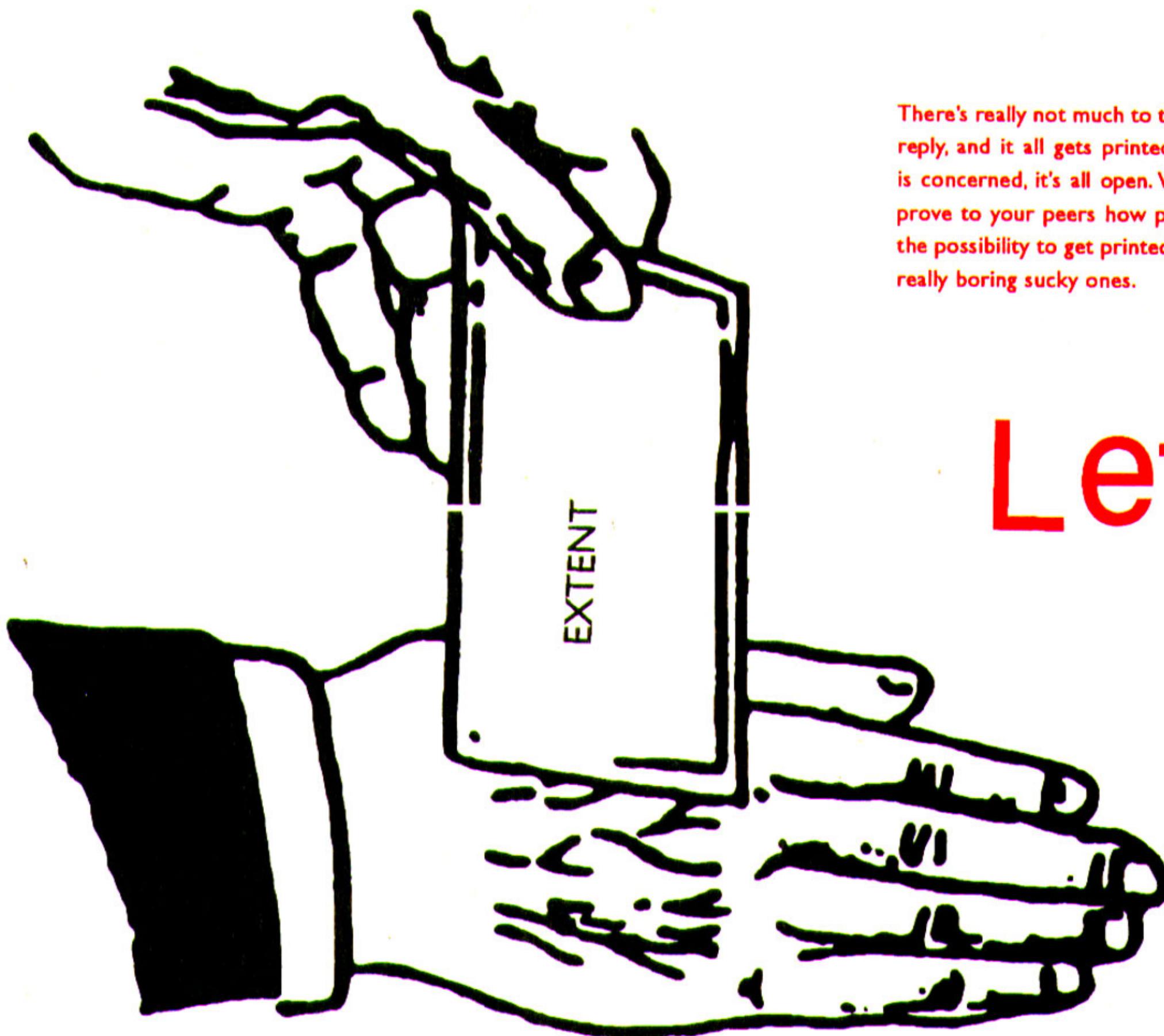
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There's really not much to this letter thing. You write em' and if it needs it, we reply, and it all gets printed for everyone to read. As far as subject matter is concerned, it's all open. Write about anything at all, perhaps you'd like to prove to your peers how punk you are? Just about any letter you write has the possibility to get printed here, sometimes we print good ones, sometimes really boring sucky ones.

Letters

Dear Extent,

After getting ish #5 today and reading the thing about your friends death, it made me burst into tears. I feel for you guys and I feel for my sister. She died when she was 15. I believe **she killed herself by overdosing on whatever was in the medicine cabinet.** But I don't know. It was all of a sudden, ya know? The took her to the hospital and stuff, but she was comatose and only had 1% chance of living, and out of that, she only had a 1% chance of being normal. I knew she would die. As word spread around our little air base, people tried to tell me she would live. Why make things worse. And in the middle of the night, my very own sister, who I'd lived with all my life, died. But, everyone thought I was totally oblivious to my surroundings. What do you expect? **My whole family is fuckin ripped apart and going crazy** and crying, and we become a spectacle for all eyes to gaze at. No, I had to be strong. I didn't cry at all. The tears swelled up in a ball in my throat and it was so painful, but no, I was still hard as a rock. People thought I didn't care - they still do. They don't know shit. Someone had to hold up the rest of the family. But no, I'm glad you guys cried at your friends funeral. It's a good way of getting it out and I'm really glad there was a

large turnout for the funeral. To bury my sister, we had to fly back to America and have the funeral. It was awful. There were just a few relatives and their families. They didn't know her. They've only seen her a few times and then they fight over which vases they could keep and cousins argued cuz they wanted their name on the program. **My sister is dead** and you guys are just fighting over things for yourselves. Fuck, she had so many friends, but they're an ocean away. The funeral was just a sad event for a young life taken away so early. I've been over all the events leading up to and occurring after her death. I wish things could have been changed. There are many "if I only did..." I thought it could have easily been me. I was the suicidal one. I was always the depressed one. She was always the beautiful, happy one. Then later I thought, her death is supposed to mean something. Even though I act apathetic to it, I'm not. I wonder if anyone else still remembers, beside my family. We've moved away since that time. Her death was the first death I had ever known. Her funeral, corpse, were all the first for me to witness. All I can think of now is her last waking seconds as she realized what was happening. It's a matter we will all more or less fact: the seconds that we know we are dying. I dig the Farside song, "Someday Too Soon". I don't want to die but

it's inevitable. Oh well, I've bee rambling so may subjects, I hope this made sense to you. I'm really sorry about your friends death. **I hope this letter doesn't break the wounds that are starting to heal for you,** but I thought I'd let you know how your zine affected me.

Take Care
Melanie
(no address)

Melanie,

When I read your letter, on the subway going to work, I almost cried. You didn't break any healed wounds, only reminded me of the pain that somebody can go through. That's something I know you understand. That is another thing, the way you understood and how it got to you. That is very rewarding, and it chokes me up. You see, you said you never cried, but when you read my article, you did. I'm sorry to bring back the pain, but I think it is necessary not to forget.

Thank you,
John

3

Dear John,

Hola! My name is Mike and what I have to ask you no human should ask. Actually, all I desire is a copy of your latest Extent fanzine and some help. You see, I go to Stonehill College in N. Easton. It's a catholic school with a conservative slant to it. (no I don't know why I am going there) Anyway, **beer and Phish** are about the extent of good times there so needless to say, I try to get out as much as possible. last year I did my best to get into the Boston punk "scene" but I feel like I am missing something. What I need is some advise, info and just basically a friendly person in Bean Town who knows what's up. Sound like anyone you know? My letter writing skills may not be that impressive but I am non-judgmental, socially active, drug free and quite a nice person (or so I think). All help will be greatly appreciated and returned on any subject which I know, which you might need info/help with.

Thank you and take care.

Mike Doughterty
Stonehill College #1054
320 Washington Street
N. Easton, MA
02357-0100

2

Hello Dudes,

I'm writing in response to your article in 3f #5 concerning Laconia, NH. I too have had the **wonderful experience** of visiting the Nu Wave skatepark. I recently traveled with In Vain, Council Of Five Nations and Know Nothing for a show there. I'm not exactly the militant holier than thou straight edge kid but I did notice a few things concerning Laconia's "scene". 1. If you don't drink you're out of place. 2. If you don't smoke you're out of place. 3. **If you don't smoke weed you're out of place.** 4. I'll have to agree with Al in that I too believe **incest must be legal** there. Here I sit in the Waterbury Courthouse... Jury Duty rulz!!!

I'm going now, bye.

Jason Hellmann
11 Grove Ave.
Wolcott, CT
06716

Thanks Jason,

Let's go kick their asses. Shall we? Or, we can just keep writing about them till they come here and kick ours. Anybody else?

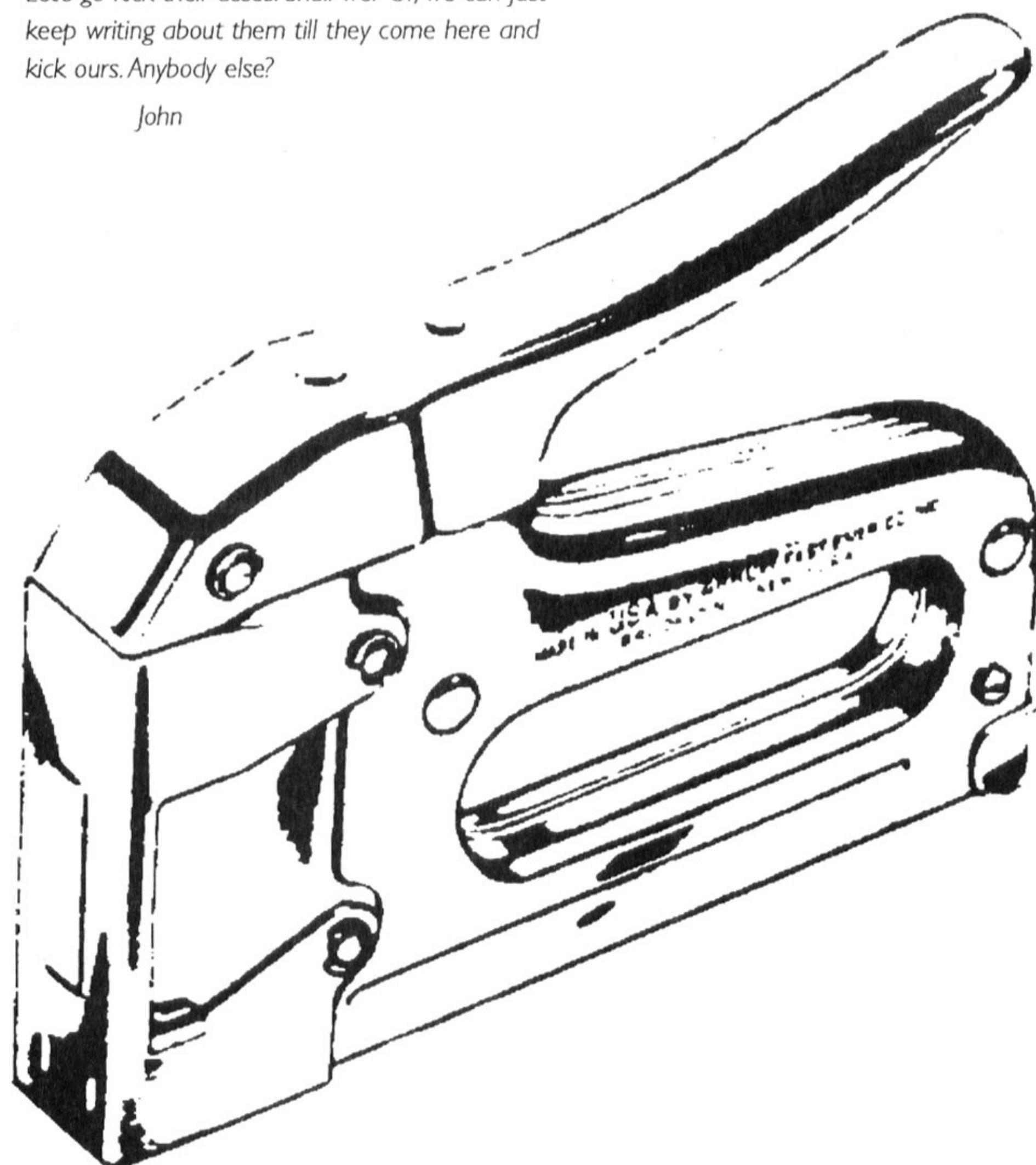
John

4

Dear John,

I think it's time for us kids to do much more then we are already doing. There's so much potential in all of us. Think about it, a bunch of **scrubby little kids**, who, despite all the turmoil we get because of the way we've chosen to lead our lives, have started record labels, written thousands of pages of zines, and made a huge dent in the **meat/dairy** industry. We could do so much more! We could take over city blocks.

Michael Haggerty
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10

Mailorders

Researched, Reviewed and tested.

Matt Barros
137 Hoyt Ave.
Lowell, Ma. 01852

It's a common conversation piece, getting ripped off or at least dicked (excuse the un-pc language) around, by mail order companies, that is. So, who do you trust? Who do you believe? It's a dog eat dog world out there and unfortunately the hardcore world isn't always exempt. Oh yea, there is this thing called "hardcore time". You see, hardcore time is just like real time except, 1 week is equal to one entire year in hardcore time. In laymen's terms; 1 hardcore week equals 1 entire year... roughly. It all adds up to inefficiency, all of us hardcore "kids" get caught up in it sometimes. Of course, when Matt said he wanted to do this article, it was welcomed. Maybe someday soon, we can zero in on why hardcore time exists and how to reverse the cycle. Remember kids, these are the findings of only one person, Mr. Postman does lose mail, and other things can go wrong and sometimes it's not the label's fault. So, don't base your own mail order adventures on what you read here. Do your own research, and if you don't get something you ordered, don't quit and take your revenge by bad mouthing them to everybody you know, call them up and see what happened. If you happen to find a mail order you that you like, stick with them, and tell everybody.

-editor

Mail order is what it's all about. One night I decided to put some labels to the test. I sent them either a S.A.S.E. or a stamp depending on what the ad said. Having just stolen ten dollars worth of stamps from my mother along with a fistful of envelopes I was well on my way. I wanted to see what labels would send me their catalogs the fastest and who among the capitalist whores was the best, and in the arena of capitalist competition would win me over along with my dollars.

Ten labels were narrowed down, mainly because these are the labels that carry bands that I liked at the time. New Age, Lookout!, Victory, Temperance Records, Revelation, Conversion, Network Sound, Doghouse, Overkill/Excursion, and finally Ebullition.

The Lookout! catalog came first. It took them about a week to send it to me. Very fast indeed. Not much on the list of shit they sold interested me except for #83, a Rancid/Avail split. The list went up to #101 so I figured that it was already out and since they had released eighteen records since it had been out for a while, but for some reason it troubled me. I am a fan of both these bands and have never seen or heard of this split. Oh well there are a lot of things I am oblivious to so it was in the realm of possibility that I had just overlooked it, or it just wasn't at the record stores I shop at. WRONG! Due to the fact that Epitaph is now such a major label Rancid wasn't allowed to work with Lookout! and it never came out and it never will. I think Lookout! should have checked first don't you?

Next the Victory Catalog comes and me being the capitalist that I am, I am won over by their hard work and diligence shown by getting this huge mail order list to me so fast, especially in the midst of the holiday season. I order. Oh I don't fuck around, I ordered \$6.00 worth of stuff with plenty of alternates just in case, but as I said before these are diligent people and they wouldn't send a catalog of things they do not have in stock.

After several phone calls and two months later I finally got my order. I got one thing on my list, a C.D. and a shirt off my alternate list, my very alternate list. Along with this rather disappointing package was a credit slip for \$48.00. Shit, a lot of money still to be spent. But I caught on to their little game. In order to get my order on time I must order Victory releases and I will get everything I want and I will get it on time because as we all know they are diligent and I am willing to let bye gones be bye gones and try again KNOWING things will go as planned. WRONG! After two more months and even more phone calls I finally get a package. Only it is a poster. Hmmm. A poster was on my list but on my very, very alternate list. I open it up it is a Strife poster. Oh, it made my day. But wait where is the other \$45.00 worth of stuff ordered. This time there was no credit slip so I was more than a bit worried that maybe these diligent people were not going to give me my \$45.00 worth of merchandise. Phone call. "Oh we will send it out right away we were just waiting on a few items, blah, blah." Two weeks later I get my order. Nothing on my main list, everything off the alternate list, most of it Victory stuff, and nothing off the original list from four months ago. Thank God because I had all of the records already. Sorry, can't wait for you guys.

Next up was Doghouse. I already have all of the things I want from them so I'll let that one go. Revelation sent an order form with a sticker! BONUS! and also an apology that their new catalog wasn't ready yet, but as soon as it was ready they would send me one. Sure enough a few weeks later I got a really well done catalog that looks like they have way too much money to throw around now.

Network Sound, Conversion, and New Age have condensed their catalogs into one to make ordering easier. Also the checks are to be made out to Network Sound no matter which label you order from. This has made ordering a little less painful. I received this in a relatively short time (even though I sent three stamps, one to each individual

label and they only send one letter) I didn't send away for anything from these guys, 1) because I have heard so many bad things about these labels and 2) their stuff always makes it to my local record store. In their defense, I have had friends recently buy records from them and they got it to them pretty quickly and word on the street is they have cleaned up their act.

The award for the best dealings with a label has to go to Kent McClard and his label Ebullition. I sent away for records, a pretty sizable order I must say, and got the package so fast I was surprised. Literally he sent it out probably as fast as he could read the order, put it in a box and take it to the Post Office.

The big middle finger goes to Overkill/Excursion and Temperance for not sending me anything at all. Nine months later and I have received second and third catalogs from other labels and from these two idiots what do I get? Nada, zip, zilch, the big goose egg, nothing. Hey guys you can't make money if you don't tell me what you have for me to buy.

There goes my little escapade into the wonderful world of mail order. Hopefully if John likes this column here maybe we can have this recurring nightmare show up in future issues of Extent. I would like to hear from and your troubles or triumphs with the mail order business. Remember it is a business and you have the rights given to any customer. If we don't get pissed off when they dick us around they will keep doing it, on the same token when things go as planned these faceless soldiers deserve a pat on the back so give back as much as you get.

Punk Photography



Stage potatoes at a Strife show in New Jersey, 1993

How to get started.

Photography is a very powerful medium, which can be really fun and can do a lot for the world. Taking photos at shows, however, will not give you status, make you look cool, make you money, earn you friends, or give you a valid reason to push people around. So, if any of the reasons above are why you want to start taking pictures, please stop reading here. If you already take pictures for any of those reasons, please quit, and know that you are making it difficult for the people who photograph for honest reasons. This DIY tutorial is for people who are interested in PHOTOGRAPHY, and it was written with beginners in mind.

Cameras

The first thing you need to do is get equipment. Yes, it can be very expensive. Unless being a show off is your thing, you don't need to spend a lot of money. Remember, an expensive camera isn't necessarily a good camera.

A basic SLR (single lens reflex) camera is the best way to go. A SLR is a type of camera that uses the same lens for the view-finder and to shoot the picture. They just about always have interchangeable lenses and a flash mount, called a hot shoe. A point and shoot with a built in flash may work fine for grandma, but it won't for you. The classic starter camera is a Pentax K1000, this is an inexpensive, quality camera to start with and you can find them anywhere. This or something like it is highly recommended. If dad has a \$1000 camera that he said you could use any time you want, turn it down. You'll never figure the thing out and you'll be wasting time and film. The reason why he said you could use it is because he thinks you'll figure it out and then teach him. 9 times out of 10 it won't take better pictures anyway.

What good is a camera without a lens? Well, if you buy one used, it should have a lens. If not, a 50mm or a 55mm is the standard. You can also get a cheap 35-70mm zoom for about \$100. This gives you a little bit of a wide angle and a little leeway with how far or close you need to be. Fish eyes and wide angle lenses are fun but they can be expensive and unnecessary. Long telephoto lenses are usually a worthless at shows and in general uses.

You also need a flash. Though you might see kids with huge flash outfits all over the place, an ordinary shoe mounted flash works great to start. Vivitar makes them cheap and pretty good for about \$60 new.

Where to get the stuff

A good place to go would be to a pawn shop, you can usually get cameras cheap there, and sometimes you can get full outfits for very little money. Make sure you find out the return policy. You are taking a chance. It's hard to tell if something is wrong with a camera, so be prepared to have it checked out and maybe fixed. Otherwise, a used camera shops are usually pretty safe. For the most part, they have to be honest, because they have to be to survive. Usually, outfits marked "starter kit" or "school special" are pretty good deals and usually have pretty decent, basic equipment. Look around and compare prices, a magazine or two like Popular Photography might help you get an idea of equipment and prices, though, you'll never get a deal like mail order prices. Before you buy, know what you want and be informed. Beware of scumbags.

Film

Obviously, it depends on a lot of things, mostly the conditions you are shooting in and what you want to do with the pictures. Usually, a high speed film like an 400 asa does well at shows. Contrary to popular belief, color and black and white pictures scan and halftone pretty much the same. So, if it's for a zine that uses half-tones, you don't need to shoot black and white. There are pros and cons for both in different situations. Black and white is good if you are developing and printing it yourself or if you want to pay a professional lab \$20+ a roll to develop it. CVS, Osco, 7-11, Store 24, Circle K, Foto-mat, etc. usually do not have the equipment to develop black and white. Therefore, they might send it out or use some makeshift process to develop and print your film. This usually costs more than color and the results usually just plain suck. Places like that barely ever get requests for B&W, so they do a pretty ok job with Color. It's not professional quality, but it's cheap and it's fine for now. If time, money and skills permitted, I'd say do your own printing always, but that's not always easy to get into a darkroom. The best places to go are stand-alone photo labs. Some call themselves professional labs, but usually aren't. Those are the ones to go to. A real professional lab will charge a flat fee for processing and another price per print. Don't be surprised if they say, "that will be \$60" for a roll of film with 36 prints. Go to the cheesy 1 hour places.

Keep all these things in mind when choosing a film, and once you know it and like it, stick with it, films vary greatly. Black and white films are all pretty good, but bad color films are everywhere. The prices vary greatly for a bunch of different reasons. Fuji Super G is good for color and Kodak T-Max or Tri-X is good for black and white.

At the show

There should be rules to taking pictures at shows... Don't be rude... Don't get into other people's way... Don't be a stage potato... etc, etc. Just be nice and considerate. Yes, you do have a right to be up front if your are taking pictures for the band or a zine, or a record or something. You are involved and that's great. But, you are by far no v.i.p because of your camera. Unfortunately, you've got to take the technical aspects into consideration. Exposure, aperture, film speed, lighting, focus... it goes on and on. All these things are learned in time, with practice. Luckily photography at a basic level is pretty easy at shows. What you should know is that it's very hard to get sufficient lighting at a show. You want to just make sure your aperture is open and your shutter speed set to sync correctly with your flash (see owners manuals). I, myself, shoot with a small off camera flash. If I was to shoot 400 asa film, I usually shoot with my aperture all the way open (my lens goes to f1.7) and with my shutter speed set at 1/60th. It takes a little trial and error to figure out what works best for you and your camera in each situation. Get basic perfect exposure down and then try crazy flash techniques and shutter speeds later.

Composition

Composition is what makes the picture attractive. It most simply means, placing the elements in relationship to other elements, while considering message, feeling and context, to create a nice picture. Study pictures you like and try to figure out why you like them. Then, figure out how they made it work. Then, do it yourself. When you know why a picture looks good and how to do it, then you are already there. The good pictures will just keep coming. Remember books and magazines about photography can be invaluable, study them. Quarantine yourself in the library like I do. It works. Now go out and have fun.

los circuidos



martin

We met Crudos at the show two days earlier and asked them to do this interview. Today Michelle brought them double chocolate cookies, and she cooked a crazy pasta dish for later. When we got to the house, we ate and just talked for a while to get to know each other, so everybody would feel comfortable speaking around one intimidating tape recorder. Many subjects came up, from political prisoners to bugs crawling in your ears while you sleep. I attempted to record a little

Basically if you look at it, hardcore is pretty white, pretty male. There's not many Latinos in hardcore...

Martin: In the United States.

Yea, in the United States. So hardcore being that way, how did you get turned on to it?

Jose: For me it was just an alternative to the shit I was going through at the moment, which wasn't positive, there were lot of negative aspects and stuff growing up in a Latino neighborhood. Whereas going to punk shows, you went to somewhere where there was people talking about different things, change, at least the bands would proceed and talk about that and the kids were out there putting out their own records and cds and I didn't know anything about that at all before. "you guys are putting out your own stuff?" I always thought you had to have some big company do it for you and you never do anything for yourself. So, that aspect is why I think I got turned onto punk. Either way, anything hip that happened in the world it was mostly in the white part of town or for people who had a lot of money.

Lenin: Well for me, I like to listen to music and I was turned on by the music. I never looked at it as a white thing or anything. I just like music and...

Martin: "Do you got the New York City Hardcore Compilation?" (little kid voice)

Lenin: That was not my first record! Ughahh!!

Martin: I know.

Lenin: I was looking for more records...

Martin: I was working at the record store. I met him there.

Jose: He asked you that?

Martin: Yea.

Jose: I'm surprised he didn't ask you for the Skinny Puppy record.

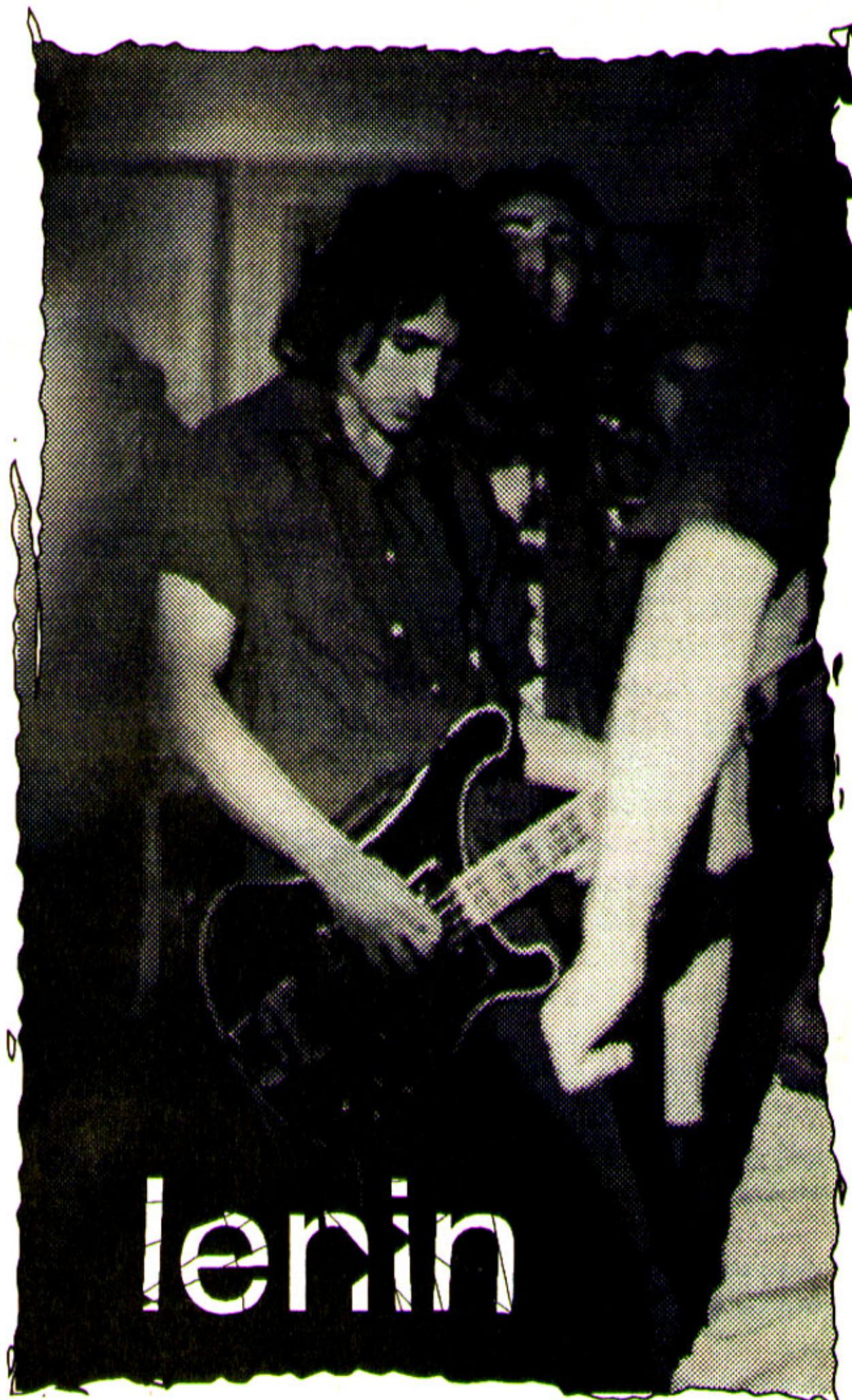
Lenin: No, I was looking for that world comp. I saw it, it was a tape and it had a bunch of bands from all over the world... from Mexico, Guatemala, Brazil. You didn't have it! I didn't ask for NYC Hardcore. I brought it to the counter that's why you started talking to me.

Martin: I know, I know. Are you done talking?

Lenin: I'm a man of few words.

Martin: I don't know, I got into punk a long time ago, but I got hooked up, or turned on to it because I was fascinated by it. Because my cousins, they were really young but they were

into punk, they were from New York. I remember going there when I was in like 5th grade. They were totally into like Blondie, The Ramones, The Runaways, Sex Pistols, like all that old punk stuff and I was just like "What?", I was totally like, wow, about it. I got into like new wave, like in grammar school, so I was totally into the whole Bow Wow Wow and all that crazy shit. Yea, I was into the new wave scene. My whole roots was like disco and all this crazy shit, but I knew I would eventually get into punk, someday. Although, it is predominantly white, there's always been people of color in punk. If you look at old bands... bands like Black Flag, Dead Kennedys, The Zeros... these are all old bands that have people of color... The Germs, Battalion Of Saints... they've all had people but they've never been vocal... Bad Brains, Suicidal Tendencies... the list goes on and... even newer bands, Born Against, ya know people might say, "oh, white boy band" but, Javier from the band is not white, he's like Dominican or Columbian, I forgot what he is. There's always been a mix of people, it's just they usually don't bring up the issues of race, or certain issues are kind of looked over, certain issues are just kind of ignored. I just got into it, ya know I was fascinated by it, I knew I was gonna get into it eventually it just took me a long time because in our community it just wasn't the thing. It was all disco, house, rap, whatever. To find my punk, so to speak, I had to go out of my way and go to like the north side and go where I knew there were probably punks around.



of the conversation but, it was just junk so I rewinded it for the real interview. The tape starts like this:

Martin: ...and he was in Turkey and he got fuckin arrested for years and that was the theme song that... "dun, dun, dun, dun, da, da, dun, dun, dun"...

Everybody has just got to say their name, nice and loud, so I know later how to tell the difference between your voices.

Jose: What if we disguise our voices? My name is Jose. (in a tough guy voice)

Lenin: This is Lenin, and I play the bass.

Jose: My name is Jose, I play guitar.

Martin: My name is Martin and I do vocals.

lenin

So was a part of your attraction to it that you could be vocal about being a person of color?

Martin: Well, at first I was just a new kid on the scene and of course, I was a geek like everyone else, when you first get into it. You want to make friends, and you wanna get into things. So, the issue of people of color was never brought up and it was never talked about. I, at first, thought that punk was gonna be this big rebellious movement, which I soon found out it was a big joke, because it really wasn't. I don't know, I never really thought about actually being in a band, I thought it would be cool, but I thought, I could never do it. I tried it once with some friends, but it never worked, we had one practice and I couldn't get myself to scream or do anything like what I do now. I just went to shows, did a zine, started putting out records, and after a while I said, "fuck this, we should start a band", cause I needed something new, I needed a change and there were things that I felt were important to talk about. So that's when we started this band.

Did any of you find it hard gaining acceptance in the hardcore community as well as in your own neighborhoods?

Lenin: When I was in high school there was a couple of punk kids, but they were older, they didn't really hang out. My best of friends, didn't like punk music. I used to go to shows by myself. So, later on I met more people.

Martin: I've lived in my neighborhood all my life, so I've known people there forever, people have known me for a real long time. I have a deep enough history in my neighborhood, the people pretty much knew where I was coming from. People would, freak, like "Oh, my god, Martin has fuckin blue hair!" or "he has a mohawk" so at first it was kinda weird and a lot of people were looking at me like "What the hell is he going through?" so there was a whole period when I was not really around the neighborhood that much. I was a big time break dancer so all those people freaked out. It was a period when I wasn't around, cause I would just go out a lot. Acceptance is hard because, yea, you'd get shit from people. People are freaking out going, "What the hell is Martin and all these freaks doing around here?" They didn't know how to take it but they didn't get violent about it either, not that people in my neighborhood didn't get violent, they were just kinda going "woa!". People in general, like on the streets, that was a whole

different story people could get pretty violent just cause they saw somebody with a mohawk or dyed hair, which now doesn't mean shit. But back then, it was a big deal I guess. As far as acceptance, you'd get the back turn too. Some people were thinking, "oh Martin is going through a drug stage" or something, so they thought it was like a drug thing. My dad thought it was a gay thing at first... (everybody starts laughing) latter it became!!! It wasn't at all at the time, I mean, they were just accusing me of crazy stuff, whatever. I laugh about it now, whatever.

Tell me about your neighborhoods?

Martin: Pillson, the south west side of Chicago, that's where he now lives with me, (motioning to Jose) he originally grew up in that area.

Juan was raised in L.A. He was raised, a good portion of his early life in Mexico and then moved to Chicago. I was born in South America, but brought really young to Chicago and we lived in this same neighborhood all our lives. There's Pillson and Little Village and they are basically connected. Ninety-nine percent of the population of Little Village and Pillson is Latin American. Out of that ninety-nine percent, it's ninety-eight or ninety-seven Mexican. It's big areas, there are pretty large areas or like thousands and thousands of people. What can I tell you about it? I did a little bit of research not too long ago, in the beginning of the year. Pillson, we have a really huge drop out rate, I don't know, it was like sixty percent. Teen pregnancy, big time. Poverty, I don't even remember the percentages now, but it was really high. See, it's weird, our neighborhood has it's problems, like gang problems and stuff like that. But, I really love the neighborhood, because growing up there, you know what it's like, you are a part of the neighborhood, that's home. You have to do what you have to do anywhere else. You have cool people and you have people who aren't so cool. You just kinda do your own weeding out. I love it because I feel most comfortable there, I know it, I understand it. There's a lot of attachment there, because I've lived there all my life. I go other places in the country or other places in the city and I just don't feel the same. We know so many people there and we're treated like we're at home. We've managed with time, and just the existence of the band, to come across so many neat people, whether they be local artists or... and everybody kinda knows each other, and it's a really nice feeling

because it has a sense of community within another community, which is nice. I don't know, I can't really explain it. We've taken people from outside and brought them around and they kinda get it. For me, it's hard to put it into words. But I mean like, the other day I was talking to Jason and Charlie, and they said they went and stayed at the house. They just sat out in front and there was a fire hydrant going, and the water was going and everybody was out there and they joined in on it. And they said that was the best thing on their road trip, so far. I don't know there's just certain things that are cool.

It's obviously an issue, that you are worried about the problems in Latin America and in your own neighborhoods. Why are there so many problems?

Jose: What do you mean? Why are people poor?

Yes.

Jose: Anything from discrimination to not being allowed... mostly just a mix between prejudice, not being able to get a job because you don't speak english, because you don't have documentation. Then the schools suck, the books are shitty. Then you gotta have enough money for Catholic school, then you'll get abused there. It's pretty much based around race, then on top of that, neglect from the state. Most illegal immigrants pay taxes if they have a job, but they don't file income tax returns because they are afraid to get caught, so the government gets to keep the money they were supposed to get back. There's just shit



going on there. That's what we try to talk about. Were growing up in our families, and friends, whatever, going through that shit.

Lenin: I can tell about the north side, or what happened to the north side. When we first moved in there, I was twelve years old. When we first got to Chicago, we lived in a Mexican neighborhood, in the north side. We had to move there, because they were raising the rent, basically the gentrification thing.

Explain gentrification.

Lenin: They raise the rent, the supposedly remodel the shit and all the poor families have to move out and all the yuppies move in. It was like, not a project, but very low income housing. Now you can't get an apartment for less than 600 bucks, it's real expensive. So, we had to move from house to house when I was growing up. I'm still moving, like every year we have to move. I go back to where

I used to live and it's changing totally, like completely. I used to live right by Cubs stadium. Like a few blocks that way would be expensive, but where I lived it was still ok. They start raising the rent again and we kept moving. Right now, it's like really yuppie-ish, like they have coffee shops and everything... it's like really gentrified.

Martin: Gentrification is a legal way of removing people from an area. The way they do it, as like he was saying is, a landlord of this apartment would say, "well, ya know, I gotta do fixing up, I have to remodel, renovate, whatever" and what they basically do is like band-aid patch work for the most part. Because, usually there are certain landlords who own a lot of buildings and a lot of them are slumlords that basically don't care about the buildings. What they do is, they do this little work and they tell you, let's say you are a Mexican family and

you live here because the rent is \$250 a month, and he does these little repairs and all of the sudden your rent jacks up to \$450-500 and you now longer can afford it, so, you have to leave. So they do that, but they do that in like swarms and they get rid of families and families of people who can't afford it, and what they have is a whole new neighborhood made up of like artists and yuppies that are like coming for whatever can convenience them. So they get convenience, so they can be closer to downtown, closer to this, they like the architecture in that neighborhood so they want that neighborhood.

Friend: Also, when that starts happening, the property taxes start to sky rocket. Once first wave of gentrification happens, once the first wave of families gets pushed out of their houses, and people notice this starts happening, the property taxes legally get quadrupled. So it virtually becomes impossible for people to live there because, the rent can't stay low, legally.

Martin: When he was talking about language barriers. I worked as a bus boy at this italian restaurant, and all the kitchen people were Latin American, all except the head chef. It was like one brazilian guy, a couple Mexican guys. Some of these guys studied medicine and stuff, were like doctors in Brazil. But since they can't speak english, there's that language barrier, and since the United States medical whatever association won't recognize their degree as a valid one, they have to wash dishes.

Lenin: My mom is a lawyer and my father's an accountant in Mexico. Now she's working for the (????) magazine, but she's only a temporary too and my father is like a... he is a waiter.

Do a lot of people in Latin America, planning to immigrate to America know about the problems they are gonna face, or do they have illusions of America being this paradise?

Martin: Some do.

Or are the problems still better here?

Martin: Some. It depends on your situation. If you are a person that maybe ten years ago was living in El Salvador, you might want to get the fuck out especially if you are extremely active in politics. There situation here, maybe working as a dishwasher and getting paid really shitty, is gonna be better than hiding out all the time and fearing your and your families lives over there. It's kind of a trade off. You gotta take it or you stick with what you got. Some people think that it's this big dream, la la land. Everybody's got the two cars going, the big house. Because it;s the thing they sell. It's the image they sell you. Four years ago I was coming back from Uruguay, I was in South America for six months. And on the plane trip to Miami from Paraguay, they had this fuckin... talk about propaganda... it was this film that was all like just glitz, la, la-ie America, like Disney world, Disney Land, "oh, you can go to Florida" It was such shit. That's the America I know mother fuckers, let's go to my neighborhood! It was crazy and this what they were showing to everybody when they were coming over. It was just this total like beautiful, fancy, like cool shit. People look at what they get from magazines and stuff like that, then other people catch on and go "Oh I say this really crazy movie and it was really violent, so I get the impression things are violent there." So, some people catch on but others kinda live in this like dream type thing of yea, this is what America is like.



It's weird that they would try to create that type of hype about America and then start a war on immigration.

Martin: It depends on the American and what their situation is. I've had Americans tell me, "Name a country that's got it better than us." Well, where do you live in this country? If your situation is that well that you can sit there and criticize the rest of the world, and go, "see, they can't name anything better because we're the best." Well, you don't live in Cabrini Green or you don't live like in these total ghettos. So, I could name a fuckin million places that are better than this, I could probably name fifty places that are better than this, in other parts of the world. Don't come to me with that shit. If you're coming to me from Mr. Winetka, then yea, you're right, it ain't gonna get much better than that. I don't know, it's a weird thing, it depends on what American you're talking to and what part of America they are coming from.

There are certain songs that you have that are very specific to your own experience, but how do you want the typical white kid like me to get out of it?

Martin: Our lyrics, whether you realize it or not, they apply to almost anybody. Because if you, you said you were Italian (motioning to Anthony), were to go back to when the first family members that came from Italy and you talked to them about what their experiences might have been, not speaking English, they might have been through a lot of things that we and a lot of people go through. Some things are basic and specific, but it can be applied to other people and other things. That's the reason why we kind of don't just go up and play our songs, that's why we talk about what it is, to kind of give you an idea of where we're coming from. Why this song came about or that song, and kind of apply it to a story or situation. You know, a lyric sheet, it's cool to have it and we're doing it as a favor to everybody who doesn't speak Spanish. We're not doing it because people are demanding it from us, we're doing it because we want you to know. Even that wouldn't be enough and that's why we do the things we do and we go about our shows the way we do.

Jose: It does apply to the people if they read into it, but it does come specifically in that perspective.

It's possible that you could communicate better lyrically, to more people, if you spoke in English. Could you tell us why you chose to sing in Spanish?

Jose: Are you telling me you could understand it if Martin sang in English?

No! (laughs)

Martin: I can go into the history really quickly about why in Spanish, what is the outcome of us doing this in Spanish. Our original language was Spanish, that's what it is.

So, we were raised speaking Spanish, and in the process of education, they did the whole assimilation thing, and tried to take that away from us and most of our lives we've been told, don't speak this language, don't do this, don't do that, don't do anything related to culture or tradition. Don't! It was just a form of assimilating us, and try to strip everything away from us of who we are, or any type identity, anything that we can cling on to. Of course, they do it to the children because they are the most vulnerable, blah, blah, blah, they can do it to you because they have that power, the schools. So, why in Spanish, it was kind of like fuck you, we're adults now, we have that right to choose, we're gonna do it in the language that we wanna do it in and if we're gonna talk about our communities, we're gonna talk to our communities about it, and like share what we have to say with other young people in our communities, so why not do it in our language. The outcome of that is, if it wasn't in our own language, I wouldn't get letters from Cuba, Bolivia, Argentina, Uruguay, Brazil, Colombia, we would not have toured Mexico.

Which very few bands can do anyway.

Jose: They can do it, they just don't.

Martin: Yea, they could. They just don't want to.

Is there a big demand for North American bands in Latin America?

Martin: In Mexico, they want certain bands to go over. Bands will only go to Tijuana. Everybody will tell you, "oh, I've been to Mexico, I've been to Tijuana!" ... and they went with a bunch of drinking buddies and sat at a bar. They did the typical bar hopping Tijuana thing. But, then other people say, "yea, we went and we played Mexico City", they flew into Mexico City, played a show, got money and flew back out. The thing is that if you were to tour Mexico, it takes a hell of a lot more out of you, and you're not gonna make money, so bands like... like Sick Of It All, or Total Chaos, that would fly into Mexico City, are not gonna tour to play all these little towns because they are not gonna get paid the money that they want, and they are not gonna have their guarantee met, and stuff like that. It's like a real punk rock tour, if you want to call it that. Most bands aren't willing to sacrifice or to just go out there, to share what they're doing with other people who would appreciate it for a lot of bands. Touring the states is really an easy thing, once you've toured another country. Minus Europe, Europe is a different story. There's much more at risk, being a punk in Mexico, than being a punk here. There's much more sacrifice, there's much more at risk.

Would you say it means more?

Martin: Yea! Kids have a reason to be fuckin punk in Mexico.

It seems like it would be a lot more political from the start.

Martin: The politics is the base, you are just born into it. We were told once when we went to California, that it was uncool to be a political band at the time. Well, what does that mean? I guess it's just nice that some people have a choice, when there are people who just don't. They don't have that choice of saying it's cool or uncool, you just gotta be.

So, Mexican politics are important to you.

Martin: Anywhere.

It's really easy to live in any American city and not know what's going on in the rest of the world.

Martin: That's the sad thing to, because people don't realize that a decision made here and the vote for whoever here, makes an extreme impact on the rest of the world.

At the show in Connecticut, when you were talking about being alienated for being gay, I saw somebody start to cry. How does that make you feel?

Martin: (long pause) I don't know. I didn't see him, I didn't see that. If I see somebody crying at our shows, it gets me really freaked out, because I wonder what they are crying about. I don't know. Certain things like that, when I talk about my sexuality, and this has been a new thing because, I have never talked about it, until this tour, it's such a new thing for me and I'm just letting people know where I am coming from, and what's been happening with me, and if it, in any way, touches base with somebody else and it can help them relate or go, "oh, I'm not alone", that's good because, I'm moved when I hear, somebody else say something like that. If I read a book or a story about somebody... a gay writer, or a gay musician, I am moved by that. Just in the building we live in, on every floor there's a gay man there, and I feel good about that. Alienation is the number one thing that everybody feels when they are coming out. I don't know many people who's families said, "oh, that's ok!" I have not come into contact with many people that the situation has been "ok."

How do you guys feel, or what are you thinking about when Martin is off talking at a show?

Jose: You mean like in general?

Yea.

Jose: It depends, most of the time it's just listening to him and wondering where he's gonna go with it and what something new he's gonna bring up. Personally, I when there's gonna be a good show or a weird show, whatever. When you here him talk, I try to figure out what the hell is gonna

go on, what kinda show it's gonna be, wether people are gonna give a fuck or not give a fuck. Just stuff like that, the way the show is gonna go. We could go up there and play fourteen songs in fourteen minutes and then it wouldn't be worth the trip to come out there for a month and a half, setting up a tour, doing t-shirts and talking to people, and printing lyric sheets and waiting for for or five bands to play, or drive somewhere. He's got a big mouth, he talks a lot, most of the time we're in agreement with what he's saying. He don't play no drums or guitar, so he might as well talk.

Lenin: I wonder if people got the idea that he is trying to explain. Sometimes, he does explain it good, but it's coming out continuously. You do explain, but sometimes, there's very few times, when you... I try listen to you as an outsider to see if I understand what you are saying. As long as the message gets across.

What happens if he says something you don't agree with?

Lenin: Then I'll talk to him about it after the show.

Jose: It hasn't happened yet.

Martin: There's been a few times, maybe something came off a little wrong. They felt like certain words... it was like last tour mainly, using words like he and she and it sounded like I was excluding women, that's happened before.

Jose: "Oh where did you get that shit from, I don't believe in that!", no, nothing like that.

I thought it was funny, what you said, about Crudos having a fag in the band, but, I think people think of you as this pc band or something.

Jose: I think, and I don't want to speak for him, I think he used that because that's what the usual jock person would say. If they found out that Martin was gay and in the band, they would say, "they got a fag in the band" they wouldn't say, "oh, there's a homosexual in the band, singing for Los Crudos" So, I think that's why he said it.

He could say, "yea, I'm a fag and fuck you" and if he wants to. I could say I'm a big beamer and I'm gonna go in your house and fart all over your shit.

Martin: That's alright, we're crazy ass spics. That's alright! (laughs)

Jose: Certain places you wanna do that maybe, and, there are certain places I would not say that at all. I don't think I'd use it to refer to other people, I try not to. I don't think it's

funny if I would say it about another person or the group they belong to. Maybe with ourselves, maybe we do joke around, but I wouldn't do that with another person.

What about overuse of a word or words that could be offensive used in jest, maybe to destroy their original meaning?

Martin: My boyfriend, whenever he sees another gay couple, he's like "Martin, look, there's some sisters", just fucking around... that's just his thing. (laughs) Some people do it, if that's ok with you then I guess it's ok. Some people aren't into it, some people are. We don't ever go off, I don't ever go off, I would never... "oh, are you a fag?" I would never say that. I don't like to be rude to people. If I have a certain language or slang amongst my friends, than that's between us, but it's not to involve the whole world in it. You have to explain to people when they ask you about it. Just like when I call myself a spic, well, I'll explain to you why, because, I can go beyond the name calling. Then there's the whole issue of the pc-ness. Okay, just because we rearrange the language, doesn't mean the problem disappears. Not calling somebody a spic, or a beamer or a wet-back... you may call them Mexican Americans, but they're still dealing with the same problems that they were before. You've changed the title but the problems and everything surrounding them and all the issues they're dealing with have not changed. As far as I'm concerned, fuck the language, let's get down to the real business.

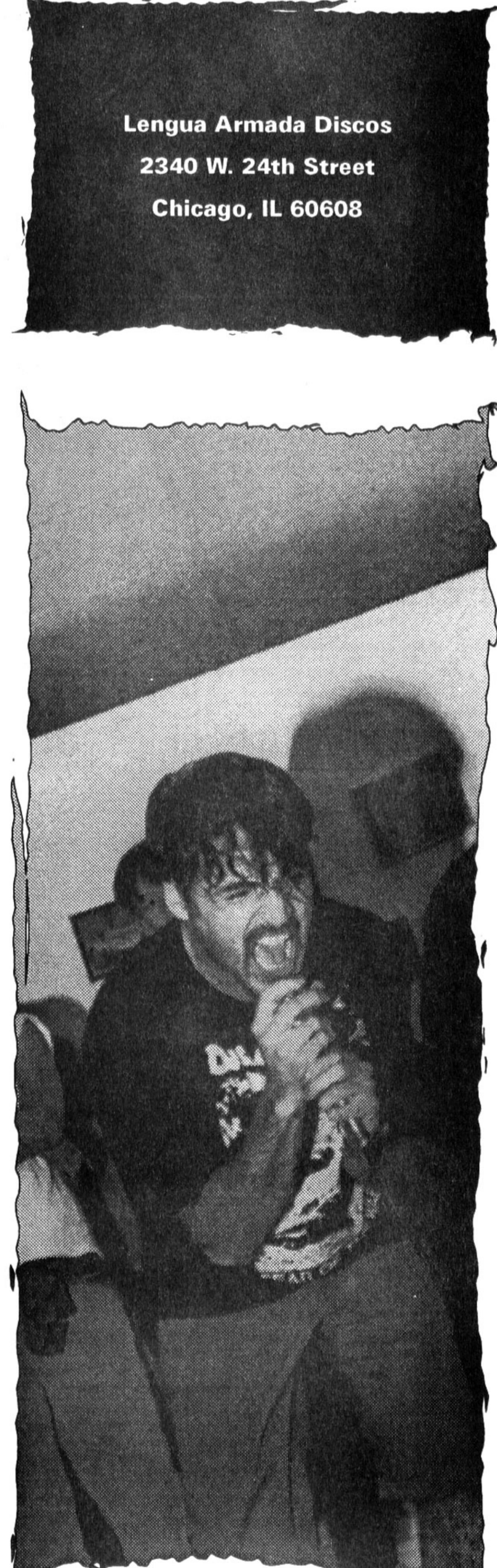
When there's no more Los Crudos, what do you want to people to remember you by, and get out of what you left behind?

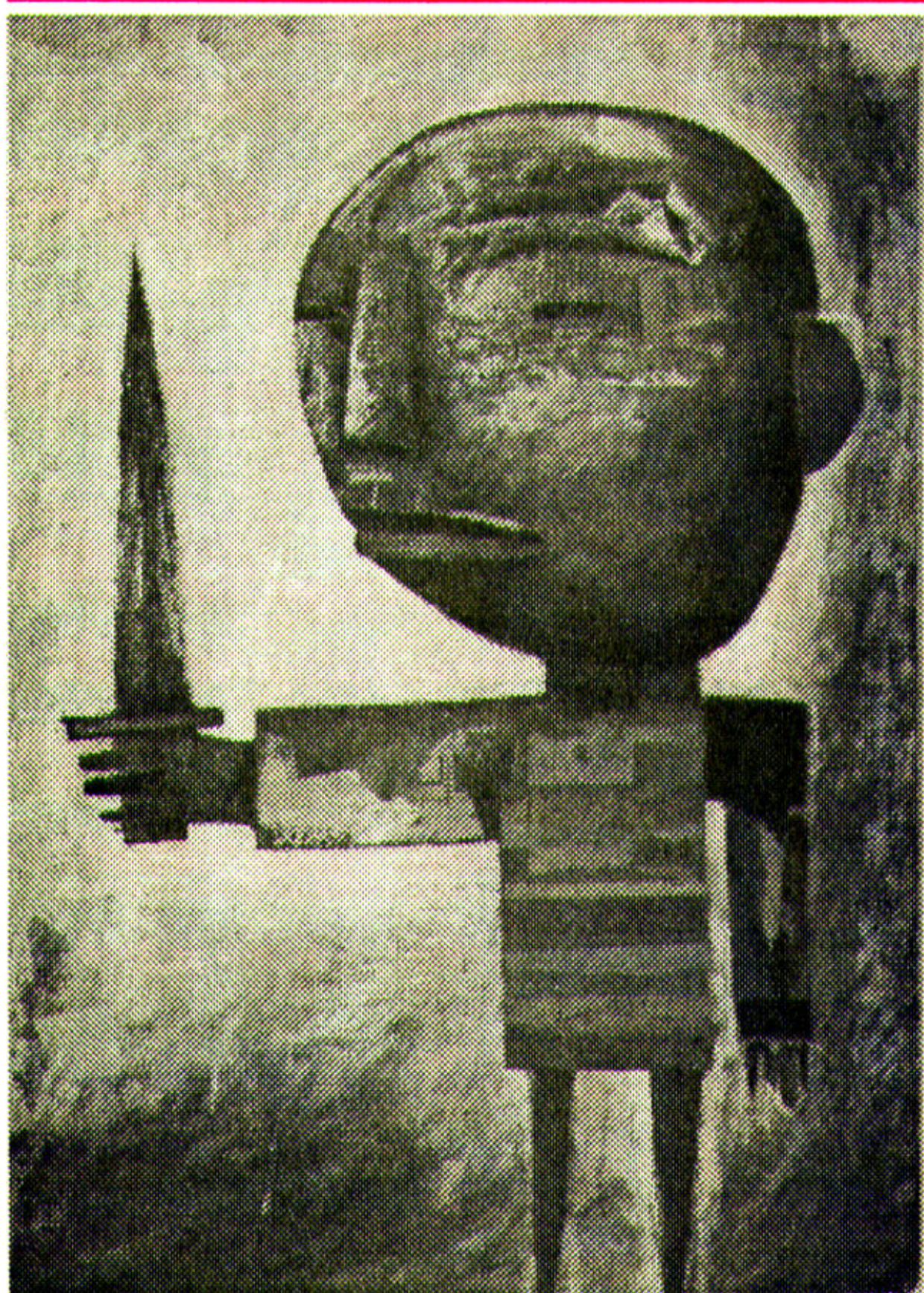
Martin: People always talk about, "yea, those guys talked a lot at their shows", because that's kinda the thing that everybody associates Los Crudos with. I hope that there's gonna be kids who are gonna pick up or records, in the future or whatever, and just go, "these are some bad ass mother fuckers, they did what they did and I still think that what they were talking about is right on." What I don't want to do though is to sit there and go, "that was it, that was the maximum", I want kids, in our neighborhood, whatever, to feel like they should get a band going, they should do it, they should carry on. Everybody has a different perspective, I would feel that it would be a waste, if it didn't influence people in way way or another.

Lengua Armada Discos

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Jordan Isip and Melinda Beck are two names that probably aren't too familiar. However, chances are, you've seen their artwork on album covers and magazine spreads. They each have distinct styles that separate them, worlds apart, from the vast majority of mediocre illustration.

Their talent has gained them a lot of work and a lot of recognition, yet they still do work for hardcore/punk bands and hold onto the ideals they gained from this scene. More importantly, they are great examples of people earning an independent living doing something they love...

How did you get started doing illustration and doing it for bands?

Isip: I started doing illustration cause I went to art school and I studied animation and illustration and I ended up following the illustration path after 4 years of studying. And music, I first started doing stuff for friends bands that I grew up with in New York, they needed artwork and they'd ask me to do t-shirts, 7" covers. From that, other people that I didn't know would ask me to do things and that's how I started doing stuff.

So Basically, you were just a hardcore kid, involved in the scene, went to shows and it just took off?

lisp: I would have loved to be in a band or something but I'm not a musician. Nothing frightens me more than the idea of getting up on stage. Though, I'd love to play music, I love music and I've always listened to it. I've been listening to punk rock since I was in sixth or seventh grade. A lot of early stuff, The Clash, The Jam, and whatever. Hardcore bands... in the eighties.... Dead Kennedys, the New York bands, whatever. I grew up listening to it, music and hardcore or punk were a major interest, since I wasn't a good musician, but I wanted to be involved in the scene or do something, since I was good at artwork, people asked me to do that and that was my way of doing something. Sort of like performing in private.

Beck: I went to school with Jordan, but I studied Graphic Design. When I graduated I got a job. I didn't feel like I was expressing myself creatively in the job and the guy I worked for was kind of a jerk. So I'd go home every weekend and sketch out these evil little drawings so I could get out my creative frustration, also like my frustration with the job and I did that for like a year. Then Jordan graduated and we were like "hey, why don't we like (make?) a portfolio and see if we get work" and it worked. So that's when I started doing illustration, doing stuff for myself. As far as the music thing, I did stuff for Jordan's friend's bands, and that's how I started doing it. It's good for me because, I like to draw evil and aggressive things and that's a really good forum for that, cause you know you can't really do that in magazines and stuff. Like in music, it's great, everyone loves it, it could be evil and stuff, as you want.

What bands did you do stuff for?

Beck: Quicksand, and this band called (sounds like Ou-wee) that's it and I've done stuff that is music related, like I do stuff for a club in New York called The Cooler, I've done stuff for Mtv...

Isip: You did some layouts, you did the design of a 7" for that band, Farside. Beck: Oh, yea. I also did the layouts for Revelation, for the Bad Trip cd a while ago.

Isip: My first thing I did was for Bad Trip, I did their 7", t-shirts, and I did stuff for their compilation, then I did stuff for other bands like... Voice of Reason, Resolution, I did one for a long island hardcore compilation, an italian

hardcore band, this band called Relapse... Melinda did work for, before Quicksand, Moondog and that's the first thing she did. Beck: It started off really little, they were on a compilation called New York Hardcore, and it was this little teeny black and white illustration and it was really crumby and it went from like there to a 7" to a t-shirt, and like their cd, so as they kept growing the jobs got better and better.

Do you feel that you need a personal connection to a band or their music to do a better job?

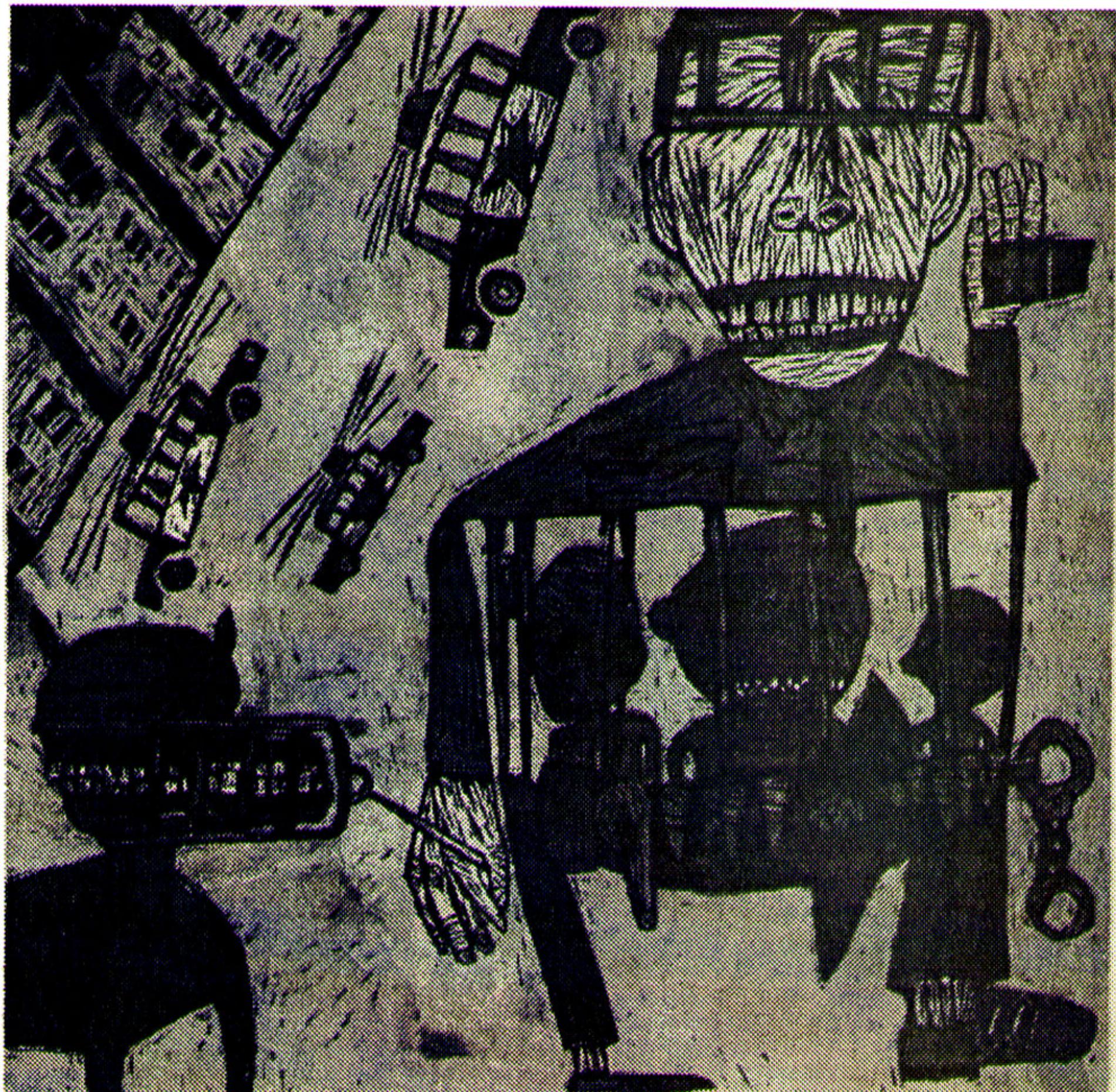
Isip: Yea, I feel that way with all the work I do. It always comes out better if I have a feeling about the social or political issues, especially if I like the music. The music and the lyrics, it's all really important because that's what attracted me to that kind of music in the first place, besides the fact that the kind of stuff that the older kids listened to was this 12 minute classical progressive rock and it was stuff that I couldn't stand. I like the simplicity, and social and political issues totally interest me. That kind of stuff is really important to me and that's one of the reasons I like doing that kind of stuff. Hardcore and punk has always been on the forefront of those kind of issues, whether it be racism or sexism or drugs or politics in general. If someone from out of the blue called me, I'd like to hear the music, read the lyrics and stuff. Because I wouldn't want it to be something I didn't agree with.

Would you do something for a magazine or something that had things that went against your beliefs?

Beck: No, I wouldn't do it.

Isip: There have been instances where a job isn't exactly the way you wanted it. You don't want to represent something that you don't believe in. I don't really look into the magazine's background. Some magazines have writers that are right and left wing. Sometimes it's good if you get someone who is a little more right wing, or something you don't agree with so that you can illustrate the issue he's talking about and put your own ideas into it. You don't have to necessarily illustrate the view of the writer, you can illustrate another side of the coin.

Melinda Beck



Have you ever been offered a job that was against what you believe in?

Beck: For some reason, that has rarely happened to us. I guess people who are very right wing have different taste in art. It's barely ever happened where I've had a piece where I've read it and I don't agree with it at all, something that's really racist or whatever. That's never really happened. It's surprised me, pleasantly.

Isip: Most of our clients are pretty liberal. Sometimes magazines, they want to be the devils advocate, so if they are gonna interview someone who's you know, some crazy racist... like Newt Gingrich being on the cover of a certain magazine, it's not that they are supporting him, they are just trying to educate people on what his beliefs are so people can decide.

Beck: It also comes in like... freedom of speech.

Have you had any real disasters with jobs for bands?

Beck: I did an album cover, well actually, it got aborted half way through. It was an album cover and it was for this guy who was like a rapper and that was really tough because he was like, "Could you make the breasts bigger, make the Cadillac bigger, could you make the gold chains bigger" He was the art director. I tried for a few minutes and I was just like "I can't do it".

Can you tell me about the difference between working for big companies versus small bands that you know?

Isip: The main difference is money. All the stuff I've done for friends' bands have been no pay or little pay, that's fine and I understand

that and I don't have a problem with it at all. I love doing all the hardcore stuff I've done. They try to give me a little money or they give me copies of the records, and that's great, because I love to do those things and I love to help my friends out and I know how hard it is to put out a thousand records. There is no money there, ya know, their not making much money and why should I?

Beck: Sometimes you get more freedom when you are not paid, part of the reason for doing it is you get to do what you want and have it printed.

Do you apply the do-it-yourself ethic of hardcore to your own illustration work?

Isip: I think being a freelance illustrator is being... I'm totally independent, it's a totally a do-it-myself thing. I do work for these companies that pay me money or whatever, but I get to do whatever I want. I just get to do artwork, and they pay me for permission to print it. I like working for magazines.

Beck: When I worked for other people doing design, that was really hard for me. It was their clients, I had to work on whatever they told me. Now, I feel like I'm more in control. I can take jobs or not take jobs, or if I think something isn't working, I can just quit it halfway through, whereas, when I worked for someone else, if the client, I didn't really agree with what they did, I had to do it anyway. That's how I kind of resolved it.

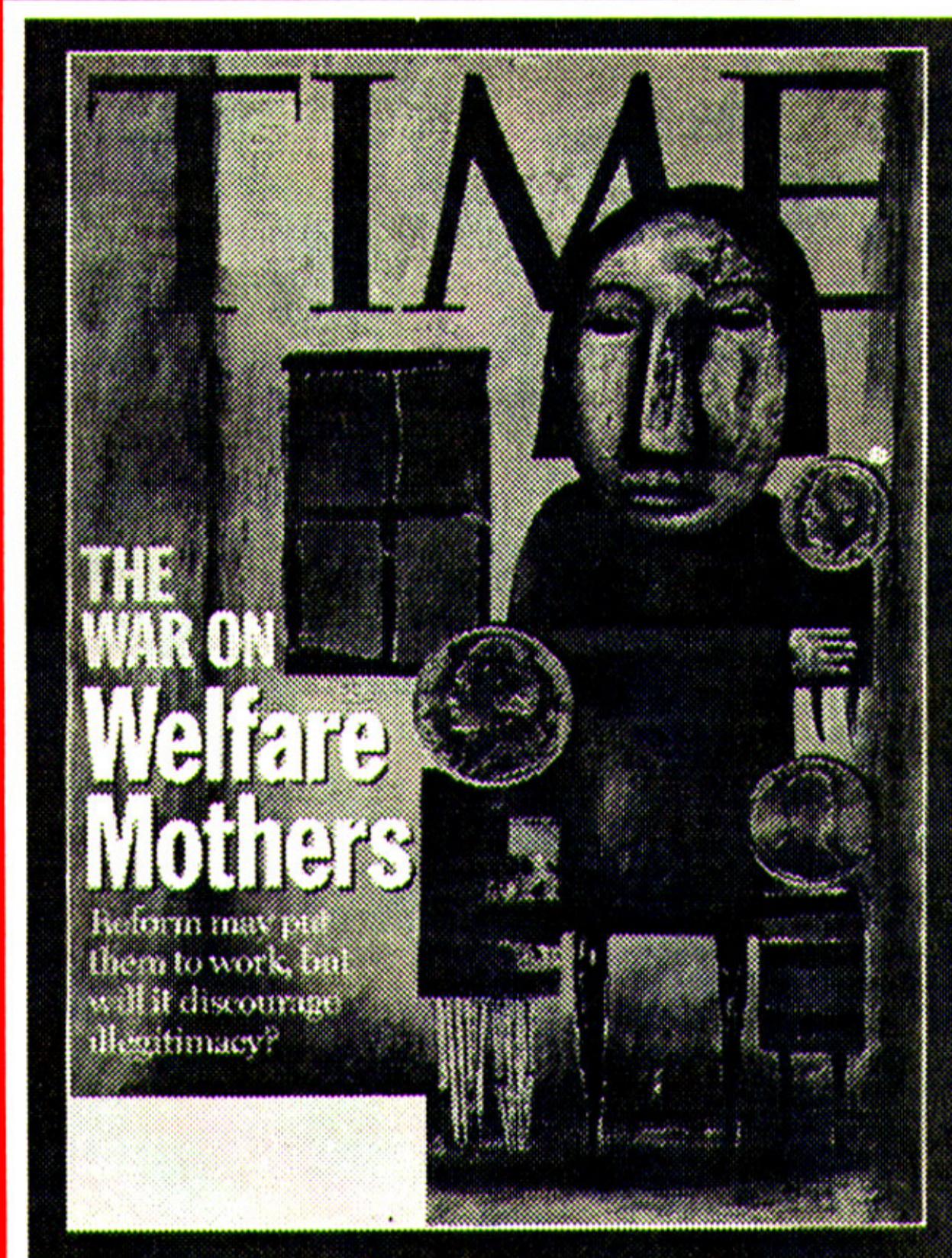
Isip: When I worked for other people, I always had this feeling I was being exploited, I always felt like I was making somebody else richer. When I'm working for myself, I feel like I am in control. I can say no to certain jobs, I can control my my time, I don't have to come in at 8 in the morning and work until 12 at night if the boss says so and I don't have to work week-ends. I make my own stuff and I send it out to people, sort of like a home grown business.

Kinda like if you started your own record label.

Isip: Yea.

Beck: Working for other people, another thing that's really hard is, you get a certain salary and you know that they are making all this money and they are getting all the credit. Sometimes I felt really exploited too, and this is the solution to it.

Isip: It's also hard to draw parallels between a band being on an indie label and putting out their own stuff and then being an artist. What would be the opposite of being an illustrator? It's a commercial art form... I guess that someone would say that being a fine artist would be the equivalent to being on an independent label. Cause you are totally free to do what you want and stuff. The thing I like about illustration is the communication with people in visual terms through media. That kind of thing interests me, there's a thing about galleries that's very exclusive and museums, they are not as public as a fifty cent newspaper, going to a ten dollar museum or being in this gallery scene. Galleries are only really visited by rich people who are collectors and speculators who use it as money. I just think, that just because it's commercial art, don't think that parallels being Fugazi with their own label and playing shows for five bucks. It's hard to draw a distinct parallel between the two. The thing I love most about illustration is like I get to make comments on... a lot of the issues I get are social, or political issues, and I get to comment on these things that mean something to me and that affect me and



that I think about, and things I thought about in high school. Now I get to express my feelings, because I'm not good with words, I'm not a good writer, I'm not a musician, I'm not a speaker. This whole interview thing makes me feel... it's just uncomfortable for me. The most comfortable way for me to communicate is through images. I like it to be something that the general public can see, it's not exclusive.

Beck: I kinda hope that what I do, like the political stuff, inspires people to take action or have an opinion or do something. I'm not like building a school or doing something that actually helps people, but I hope that if I do an illustration that stirs something in other people, that's kinda what you hope.

Isip: First of all, I want to let out all this stuff out that is inside me. Things burn inside me, I read the papers and see what's going on in the world. Beck: Just like even watching the news.

Isip: There's so much shit that I have emotional gut feelings about.

That's the stuff that motivates and inspires you?

Beck: Yea.

Isip: If I didn't get that out, I'd go insane. Like I said, this is the only way it's like really expressing it. It's like therapeutic. If I do something for Time Magazine, I know that those assholes in Washington will see it at least, someone's gonna see it. Whether or not they like it, whether or not it stirs people to change. I can only hope that it does, but who knows if visual art actually ever changes anyone's minds or stirs anyone to any sort of action or anything. The most I want to do is make people think, and try to see other points of view. It's two things, I do



it for myself totally and then I want this other thing. I want other people to think and see what's going on. I don't want people to just sit home and watch sitcoms and go to work everyday and just not think about things that are going on nationally and internationally and socially.

Beck: Watching the news at night, you watch like in Sarajevo, all these people dead on the ground, then you flip the channels and there's like commercials and stuff. For me, it's like, I watch it and inside me, it like really disgusts me. In a way, doing the illustration gets it out. I always wonder how can people just sit and watch that and just be like "ho hum. I'm gonna go eat some cupcakes, blah, blah, blah" For me, this is my way of releasing that and being like, "god, don't you see what's on TV every night, don't you see how horrible it is?"

What makes you still want to do stuff for small bands, now that you've got big clients like Time?

Isip: I still go to shows, I buy music, I listen to music. When I do my work, I'm always listening to music. I want to be part of it, I don't want to be just a consumer of it, I like that interaction

of people. I do stuff for magazines and newspapers for small amounts of money and occasionally, I do things for free, if it's for a good cause. I feel like, if you are helping out a really good band you are sort of like helping them reach another audience. I just like that aspect of it. Occasionally, I get calls from people who want me to do stuff for them and ya know, I do it in a second.

Beck: And also, I like the more freedom that you get in those situations. You kinda do what you want and you know that you can get away with a lot of things that you couldn't for larger companies.

Isip: There is a problem with magazine clients. Because there are certain images that they can't allow in their magazines. Obvious things, you know, like you can't draw penises, for instance. Not that I draw penises a lot. But with music it's kinda unbonded.

Beck: You can't draw some one having their heart ripped out, but you can in music.

Isip: When it's totally diy, there's no corporation, there's no censorship or anything usually.

Did you find any censorship on the Quicksand album?

Beck: That's probably why I like doing work for them, because they're just like, "make it look cool". They give me a lot of freedom. I'm like, "here's a sketch of a guy getting his heart ripped out, what do you think", "cool, that'd be great". And that was printed really beautifully and it's around a lot, so a lot of the satisfaction is in that.

Isip: One great thing about doing for record companies and records and stuff for bands... most of the work I do, I'd say 95 percent of it is for the magazines and newspapers and that stuff just gets thrown away, people recycle it or use it to clean up after Fido. When you do records, people collect them... I have hundreds of 7"s and 12"s. It's something that's part of some ones collection. They'll see it today and 3 years from now or 5 years from now. Even if they don't like the band anymore, they still flip through their records and see it. It doesn't have the informal quality of being in a newspaper. It can be somewhat forever.

Beck: What was fun about Quicksand was, to take something that's in sound and kind of re-create it visually. It's kind of a fun thing to do. We listen to music... I listen to music and Jordan listens to music when we do work. So we kinda of do that anyway, you put on music that will inspire you to do a certain piece, and then to have your assignment be to take this music that has a lot of angst in it and re-create it. It's fun.

**Would you be happy doing this for this line of work for the rest of your life?**

Isip: Melinda was about to say, "Yea!!!"

Beck: Yea! (laughs)

Isip: I can't really imagine doing anything else. You know it's hard to say because, if you live to as long as they say people should live to, that's like 70-77 years and I've only lived 28 years. I've only been doing this art thing as a professional for 4 years or 5 years. It's hard to think, since I've changed so much in those 4 years, in those 10 years, in those 28 years, it's hard to imagine doing anything else, it's also hard to imagine doing the same thing. I guess the answer is that I can't imagine doing anything else, I'm sure I'll be doing something artistic and visual. I can't guarantee that I'll be doing stuff for magazines, ya know, if magazines maybe don't exist.

Beck: The only thing I can see myself doing, besides this would be, just doing art on my own. Part of the reason I went into doing illustration and commercial art was, I felt like, when I first graduated from college, I didn't have enough life experience to create my own my own work. I felt kinda like I needed the inspiration of other stories and other peoples music. I feel as though, eventually, I could get to a point where I would have enough experiences where I could just do my own thing and that would be enough inspiration.

Isip: I do work for myself and I put a lot of my own feelings into the work I do now. But, I agree with that view. I love doing this now, more than anything. It's like hanging out at home and making pictures and listening to music. I couldn't dream up a better job in my entire life.

Beck: It's true, you don't have a cruddy boss always telling you what to do. I really couldn't get into that at all.

Isip: No alarm clock, no lunch break.

Beck: No jerk sitting next to you, talking really loudly on the phone.



Isip: No suits to wear, there's no office politics, we don't have that and it's like amazing. There's like the normal problems of an artist, when you think that everything you're doing is shitty and it's this whole suffering experience. Looking back, even the suffering when making art is like a pleasure, it's kinda weird. Making art wouldn't be fun if it was easy, and it's not easy for me. Every time I do a piece, it's like this torturing process. Like, I don't know, I think it's coming out shitty or whatever. I don't even know what question I am answering.

Beck: (laughs) Would you do it for the rest of your life?

Isip: In the end, this job is great, so yea, I'd want to. I would just want to keep moving ahead. I want to keep

expanding myself artistically, to keep myself happy. I'd always want to keep finding misery and pleasure at the same time and also expressing my inner emotional and intellectual feelings.

Beck: It's also a good way to leave a record. For some reason, I have this urge to leave a permanent record of what I've experienced or what I see. It's kind of like a way to be living after you're gone. Like I think that I have experienced things and I hope that other people have seen them the same way, and this is a way of communicating with people indirectly. I look at artists who are gone, even

stuff from the middle ages, and wow, this is something that someone could have painted yesterday. It's kind of nice that you can connect with someone that painted it 400 years ago.

Isip: That's one of the great things about art, even though technology and the human race is evolving technologically, when it comes down to it, there's still the same feelings that make up human beings and there's still the same problems that plague human beings, it was like wars in the year 200 or the year 1500 or 1900. There's still parallels. That's the cool thing about art, is like you can look at things done hundreds of years ago and draw parallels to them today. This isn't really answering your question, but, Who knows, this would be hoping a lot, but maybe somebody would look at something we did, if it didn't all blow up in some ghastly world fire.

Beck: Or the trash somewhere in New York City.

Isip: Or we get relegated to mere illustrators with nothing. I'm not really doing this for the future. I'm doing it selfishly for me and also because, well, for other people too.

Melinda Beck, Jordan Isip

Illustration

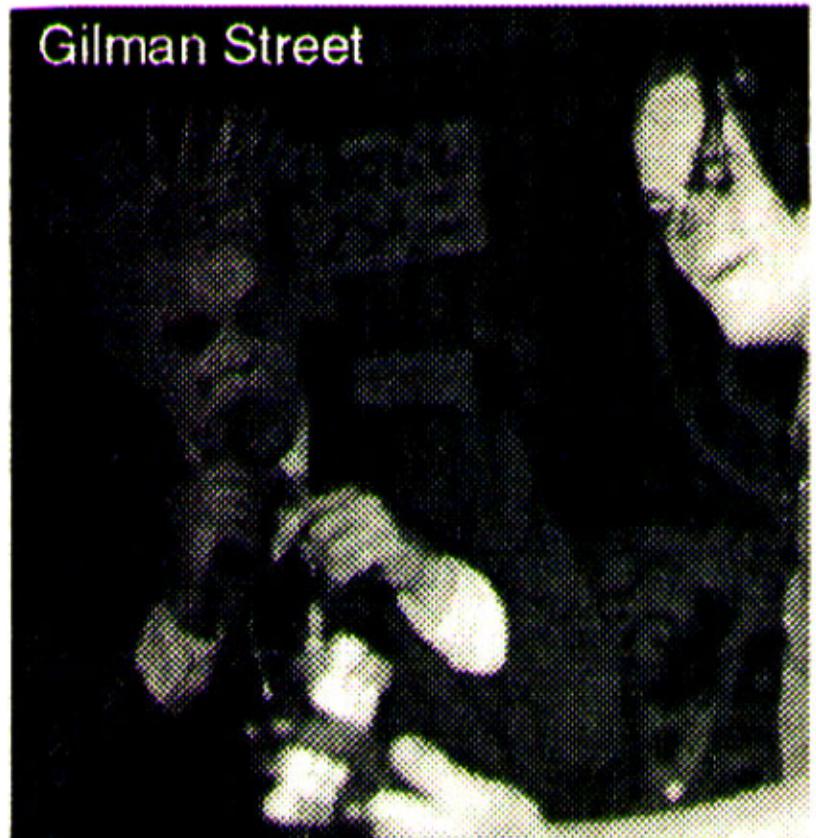
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